

# CATALOGUE

OF A MOST

VALUABLE AND INTERESTING COLLECTION OF

## Prints & Drawings, OF THE ENGLISH SCHOOL,

Amongst which will be found nearly complete Sets of the Works of Sir JOSHUA REYNOLDS and Sir THOMAS LAWRENCE—first proofs and fine impressions, many by the LATTER MASTER being touched in Chalk by himself, as guides to the ENGRAVER in finishing the Plates.

ALSO,

## THE WORKS OF WILLIAM HOGARTH,

Consisting of nearly the whole of his Engravings, in an endless variety of states, many of which are *Unique*. A most interesting Collection of his ORIGINAL DRAWINGS and FIRST IDEAS, being one of the largest and most valuable known Collections of this Artist.

A very singular and unique Collection of ILLUSTRATIONS to the ACADEMY CATALOGUES, consisting of Portraits, Drawings, Autographs, and other curious matters relating to its Exhibitors, from the first formation of the Academy to the present time. Old English CARICATURES from the earliest period, amongst which the GILLRAYS may be particularly noticed. A small Collection of REMARKABLE CHARACTERS, SHOP BILLS, PRIVATE AMATEUR ETCHINGS, MISCELLANEOUS PRINTS, amongst which is a MOST SPLENDID IMPRESSION OF PAUL PREACHING AT ATHENS, by MARC ANTONIO, &c. A few fine BOTANICAL WORKS, BOOKS ON THE FINE ARTS, CATALOGUES OF SALES, &c.;

*Being the Genuine Property of*

**The late H. P. STANDLY, Esq.,**

Of PAXTON PLACE, St. Neots, Hunts ;

**Which will be Sold by Auction,**

*(By Order of the Executors) without Reserve, by*

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**MESSRS. CHRISTIE AND MANSON,**

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AT THEIR GREAT ROOM,

8, KING STREET, ST. JAMES'S SQUARE,

On MONDAY, APRIL the 14th, 1845,

AND SEVEN FOLLOWING DAYS.

AT ONE O'CLOCK PRECISELY.

May be viewed Friday and Saturday preceding, and Catalogues had of Mr. W. MEDLAND, Auctioneer, St. Neots; and at Messrs. CHRISTIE and MANSON's Offices, 8, King Street, St. James's Square, London,

## CONDITIONS OF SALE.

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- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lots so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than One Shilling; above Five Pounds, Five Shillings; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down Five Shillings in the Pound, or more, in part of Payment, or the whole of the Purchase Money *if required*; in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away, with all faults and errors of description, at the Buyers' expense and risk, within Two Days from the Sale; Messrs. CHRISTIE & MANSON not considering themselves answerable for the correct description or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no Lot can on any account be removed during the time of Sale; and the money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by Public or Private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulters at this Sale.

# CATALOGUE.

*First Day's Sale.*

On MONDAY, APRIL the 14th, 1845,

AT ONE O'CLOCK PRECISELY.

## PORTRAITS.

|                |                                                                                                                                   |    |    |    |    |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|
| <i>Novelli</i> | 1 Painters, engravers, authors, &c.                                                                                               | 39 | .. | 12 | .. |
|                | 2 Mrs. Utterson—proof, private plate, after Chalon; and various, after Jackson; private theatrical portraits, &c. &c.—some proofs | 21 | .. | 8  | .. |
| <i>Evans</i>   | 3 Portraits of Messrs. Smedley, sen. and jun.; Mr. Rolleston, &c.—all private plates                                              | 6  | .. | 8  | .. |
| <i>Chaplin</i> | 4 Mr. Hartopp; the Rev. Henry Wellesley—proof and prints, private plates                                                          | 3  | .. | 10 | .. |
|                | 5 Foreign portraits—various                                                                                                       | 8  | .. | 10 | .. |
|                | 6 Portraits of dissenting clergy, &c.—proofs                                                                                      | 23 | .. | 4  | .. |
| <i>Novelli</i> | 7 Portraits, old English—various                                                                                                  | 36 | /  | 2  | .. |
|                | 8 John Lens, Serjeant-at-Law—proofs and prints, with the copper plate                                                             | 12 | /  | 1  | .. |
| <i>Murray</i>  | 9 Lord Grenville, by Fittler—proof; the Queen, by Lewis; Dr. Thackeray, by Ward, &c.                                              | 6  | .. | 8  | .. |

## MISCELLANEOUS PRINTS and DRAWINGS.

|                |                                                               |    |    |    |    |
|----------------|---------------------------------------------------------------|----|----|----|----|
| <i>Parker</i>  | 10 Drawings of landscapes, by English artists—various         | 30 | .. | 8  | .. |
|                | 11 English and foreign drawings of figures                    | 63 | .. | 12 | .. |
| <i>Spencer</i> | 12 Drawings of landscapes, by J. T. Smith                     | 17 | .. | 17 | .. |
| <i>Spencer</i> | 13 Drawings of figures, by Boucher, Lancret, and Lady Spencer | 3  | .. | 11 | .. |

|        |    |                                                                                                                                                                                                                                                         |     |          |
|--------|----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|----------|
| 9      | 14 | Portrait of Capt. Grose, with his autograph; sketches in seppia and chalk, by W. Locke, Esq.; a letter of M. de Calonne; another of John Hunter, &c. &c.                                                                                                | 16  |          |
| 9      | 15 | Lord De Tabley—private plate; and a drawing of a rocky landscape in water colours, by his lordship; Sir George Beaumont—proof; a landscape in chalk, and Sir George's autograph; etchings, from Rembrandt, &c., by Sir A. Hume; and an autograph letter | 8   | Straw    |
| 15     | 16 | Miscellaneous prints and etchings; landscapes, by Crome, of Norwich, &c. &c.                                                                                                                                                                            | 64  | Do       |
| 19     | 17 | Portraits, old and modern; costumes; caricatures, &c.                                                                                                                                                                                                   | 88  | Bonelli  |
| 19     | 18 | Sezincot mansion, the seat of Sir Charles Cockerill, after Martin, by F. C. Lewis, in 10 plates, privately printed                                                                                                                                      | 10  |          |
| 19     | 19 | English topography—various                                                                                                                                                                                                                              | 45  |          |
| 8      | 20 | English topography—various                                                                                                                                                                                                                              | 118 |          |
| 6      | 21 | Italian, French, and Dutch masters—various                                                                                                                                                                                                              | 46  |          |
| 3      | 22 | Engravings, after Rubens, with remarks of the colour of the pictures, in the handwriting of Sir Joshua Reynolds—very curious, one of them slightly tinted by Sir Joshua                                                                                 | 3   | Calonghi |
| 11     | 23 | The Grave, by Blair, illustrated by Blake, engraved by Schiavonetti—fine impressions                                                                                                                                                                    | 12  | Lamb     |
| 32.11. | 24 | PAUL PREACHING AT ATHENS, after RAFFAELLE, by MARC ANTONIO—most brilliant, and in the finest state of preservation                                                                                                                                      | 1   | Calonghi |
| 1.18   | 25 | Charles I., whole length, in his robes, after Vandyck; the portrait of Sir W. Hamilton, Bart.; and small vignette, all by Strange                                                                                                                       | 3   | Piff     |
| 4      | 26 | Henrietta Maria and her children, after Vandyck, by Strange                                                                                                                                                                                             | 1   |          |
| 7      | 27 | Three views of Peterborough Cathedral, engraved by Wilkinson, after drawings by G. Moore                                                                                                                                                                | 3   |          |
| 10     | 28 | Beatrice Cenci, after Guido, by Salandri—proof and print                                                                                                                                                                                                | 2   | Calonghi |
| 5      | 29 | Head of Jupiter; the King and Queen of Etruria, by R. Morghen; and various antiquities                                                                                                                                                                  | 9   | Do.      |
| 10     | 30 | The procession of Edward VI. to the Tower; and the Siege of Boulogne, by Henry VIII., published by the Antiquarian Society                                                                                                                              | 2   |          |
| 6      | 31 | The procession of Edward V. to the Tower; departure of Henry VIII. from Calais; the Encampment at Marquise, published by the Antiquarian Society                                                                                                        | 3   |          |
| 7      | 32 | Death of Lord Robert Manners, after Stothard, by Sherwin; the murder of David Rizzio, after Opie, by Taylor                                                                                                                                             | 2   |          |

|                |                                                                                                                               |    |    |    |    |
|----------------|-------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|
| <i>Shelley</i> | 33 The battles of the Hogue and Boyne, after West, by Woollett and Hall—fine                                                  | 2  | 1  | 11 | .. |
| <i>White</i>   | 34 The trial of Lord William Russell; the trial of Queen Caroline, etched by George Hayter, after his own picture—first proof | 3  | .. | 10 | .. |
| <i>So.</i>     | 35 Belshazzar's feast, painted and engraved by Martin—proofs                                                                  | 1  | 2  | 2  | .. |
|                | 36 Death of Lord Chatham, after Copley, by Bartolozzi                                                                         | .. | .. | 6  | .. |
| <i>White</i>   | 37 The Bayeaux Tapestry, published by the Antiquarian Society, in seventeen coloured plates                                   | 17 | 2  | 10 | .. |

### OLD ENGLISH CARICATURES.

|                  |                                                                                                                                                                                                                                                                                                               |    |    |    |
|------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|
| <i>Colnaghi.</i> | 38 Collectanea, or a collection of advertisements and paragraphs from the newspapers, relating to various subjects—printed at Strawberry Hill, by Thomas Kirgate, for the collection of Daniel Lysons; interspersed with some curious old caricatures relating to Orator Henley, &c. &c.                      | 2  | 18 | .. |
| <i>So.</i>       | 39 A volume, containing two hundred and thirty-nine curious old political caricatures—some very rare                                                                                                                                                                                                          | 1  | 6  | .. |
| <i>Beaumont</i>  | 40 Sayer's caricatures, in one hundred and eighty seven prints, many never published, and some unique variations; with three curious pamphlets, two of which are on the Foundling Hospital Brawl, the other, "Hints to Mr. Nollekens," in a portfolio, with blue paper. <i>This was Mr. Sayer's own copy.</i> | 17 | 6  | 6  |
| <i>Colnaghi.</i> | 41 Curious old English political and other caricatures, published previous to the year 1720—some rare                                                                                                                                                                                                         | 15 | .. | 8  |
| <i>So.</i>       | 42 Very curious caricatures relating to Alexander Pope; the Rakes' Rendezvous, or the Humours of Tom King's Coffee House, &c.—all rare                                                                                                                                                                        | 2  | 2  | .. |
| <i>So.</i>       | 43 Curious political and other caricatures, published from the years 1720 to 1730, relating to the South Sea bubble, &c.—mostly rare                                                                                                                                                                          | 26 | 1  | 12 |
|                  | 44 Curious drawings, relating to the Pelham administration; a print in twelve compartments, the Doctor in Labour; and two drawings by Gravelot—fine                                                                                                                                                           | 13 | .. | 19 |
| <i>Colnaghi.</i> | 45 Political caricatures, during the year 1730 to 1740—some very curious; a scarce poem of the Negociator, or Don Diego brought to reason—with a curious wood-cut illustration                                                                                                                                | 47 | 4  | 4  |
| <i>So.</i>       | 46 Political caricatures, during the years 1749 to 1750—some rare and curious                                                                                                                                                                                                                                 | 40 | 1  | 9  |

|   |      |    |                                                                                                                           |    |                 |
|---|------|----|---------------------------------------------------------------------------------------------------------------------------|----|-----------------|
| 1 | 14   | 47 | Another lot, of the same period                                                                                           | 40 | <i>Colnaghi</i> |
| 2 | 2    | 48 | Another lot                                                                                                               | 40 | <i>do</i>       |
| 1 | .    | 49 | Political and other caricatures, from the years 1750 to 1760                                                              | 30 | <i>do</i>       |
| 2 | 4    | 50 | Another lot                                                                                                               | 29 | <i>do</i>       |
| 1 | 1    | 51 | Political caricatures, from the years 1760 to 1770                                                                        | 47 | <i>do</i>       |
| " | 16   | 52 | Political caricatures, from the years 1770 to 1780                                                                        | 54 | <i>do.</i>      |
| 1 | 9    | 53 | Miscellaneous old caricatures, political and others—some very scarce                                                      | 60 | <i>Burn.</i>    |
| 1 | 1    | 54 | Ditto, ditto                                                                                                              | 60 | <i>Colnaghi</i> |
| " | 15   | 55 | Ditto, ditto                                                                                                              | 94 |                 |
| " | 17   | 56 | Caricatures relating to North and Fox, &c. &c., published during the year 1780                                            | 67 | <i>Colnaghi</i> |
| " | 8    | 57 | Ditto, ditto, 1781                                                                                                        | 59 | <i>do</i>       |
| " | 11   | 58 | Ditto, ditto, 1782-3                                                                                                      | 47 | <i>Burn.</i>    |
| " | 11   | 59 | Ditto, ditto, 1784                                                                                                        | 50 | <i>Palmer</i>   |
| " | 10   | 60 | Ditto, ditto, 1784                                                                                                        | 64 |                 |
| 1 | 3    | 61 | Ditto, ditto, 1785 to 1795                                                                                                | 43 | <i>Colnaghi</i> |
| " | 9    | 62 | Ditto, ditto, after 1795                                                                                                  | 43 | <i>do</i>       |
| 1 | 11 6 | 63 | Curious caricatures, ancient and modern, some drawings, &c.—mostly rare                                                   | 33 | <i>do</i>       |
| 2 | 16   | 64 | A collection of the works of Hayman, engraved by Vivares, &c.—proofs and prints—the pictures formerly in Vauxhall Gardens | 52 | <i>Lyne.</i>    |

### AMATEUR ETCHINGS.

|   |      |    |                                                                                                                                                                                                                                                                                                 |     |                 |
|---|------|----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-----------------|
| 4 | 10   | 65 | A portfolio, with leaves containing a very interesting collection of private amateur etchings, by Lord WARWICK, Dr. KERRICH, P. SANDBY, BRETHERTON, the Duchess Countess of SUTHERLAND, Rev. H. WELLESLEY, the Duke of NEWCASTLE, J. MALCHAIR, &c.                                              | 115 | <i>Webster</i>  |
| 9 | 19 6 | 66 | A similar portfolio, containing private etchings, by TYSEN, ORDE, BRETHERTON, Dr. KERRICH, Mr. UTTERSON, Mr. FAUQUIER, E. MONTAGU, Lord PORTARLINGTON, Mrs. CHENEY, Lord WOODHOUSE, JOHN METHUEN, R. NICHOLAS TYRRELL, Lord AYLESFORD, ANN ROMILLY, Miss FANSHAWE, Sir JAMES STUART &c. &c. &c. | 304 | <i>do</i>       |
| 1 | 9    | 67 | Etchings, by Lord AYLESFORD—scarce                                                                                                                                                                                                                                                              | 5   | <i>Colnaghi</i> |

## WORKS OF SIR THOMAS LAWRENCE, P.R.A.,

*Consisting of fine proofs in early states, many of them touched with chalk, by the Artist, &c.*

|                      |                                                                                                                                                                                                                                                     |    |    |    |
|----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|
| <i>Webster.</i>      | 68 The Portrait of Sir THOMAS LAWRENCE, engraved by S. Cousins—first proof, before all letters                                                                                                                                                      | .. | 10 | .. |
| <i>Scanes</i>        | 69 Portrait of Sir THOMAS LAWRENCE, engraved by Lewis, four different states—rare; the Artist's Studio, by Lewis—two proofs; a young lady reading, lithographed, by Lane; head of a female, after M. Angelo—proofs, &c.                             | .. | 9  | .. |
| ROYAL PERSONAGES.    |                                                                                                                                                                                                                                                     |    |    |    |
| <i>Sc.</i>           | 70 H. R. H. the Princess CHARLOTTE, engraved by Golding—proof not quite finished, touched with chalk by Lawrence—very fine                                                                                                                          | .. | 10 | 6  |
| <i>Lamson.</i>       | 71 The same—India paper, proof before all letters                                                                                                                                                                                                   | 1  | 1  | .. |
| <i>Sc.</i>           | 72 The same—French paper, proof before all letters                                                                                                                                                                                                  | 1  | 11 | .. |
| <i>Sc.</i>           | 73 The same—India paper, proof before all letters, but with the arms                                                                                                                                                                                | 1  | 5  | .. |
| <i>Scanes</i>        | 74 The same—on French paper                                                                                                                                                                                                                         | .. | 9  | .. |
| <i>Colnaghi.</i>     | 75 The same—a very curious collection, from the earliest state of the plate to the common impression, many of their states are unique                                                                                                               | 2  | 10 | .. |
| <i>Lamson.</i>       | 76 GEORGE IV. in armour, lithographed, by Lane—the large and small plates very rare; two small portraits of His Majesty, engraved by Ensom—first proof, one of them touched by Lawrence; a mezzotinto head of the King, engraved by Reynolds—unique | 5  | 5  | .. |
| <i>Palmer.</i>       | 77 The Princess CHARLOTTE, when an Infant, engraved by Lewis—proofs in three different states; Prince LEOPOLD, by Lewis—proofs in three different states—rare; and Lewis's drawing, touched by Lawrence                                             | 7  | 8  | .. |
| <i>Scanes</i>        | 78 The Prince LEOPOLD—unfinished proof by Lewis, touched by Lawrence                                                                                                                                                                                | 1  | 5  | .. |
| <i>Lamson.</i>       | 79 WILLIAM IV., large head; and the small plate, both by Lewis—proofs in four different states                                                                                                                                                      | 8  | 10 | .. |
| <i>Scanes</i>        | 80 Pope PIUS VII., engraved by S. Cousins—first proof before all letters, touched on by Lawrence—very fine                                                                                                                                          | 1  | 1  | .. |
| NOBILITY AND GENTRY. |                                                                                                                                                                                                                                                     |    |    |    |
| <i>Lamson.</i>       | 81 The Duke of WELLINGTON, large head, engraved by Lewis—proofs, in three different states                                                                                                                                                          | 3  | 16 | .. |

|    |    |    |                                                                                                                                                                                                                              |   |             |
|----|----|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|-------------|
| /  | /  | 82 | The Duke of WELLINGTON holding the sword of state, engraved in line, by Bromley—first proof before all letters, touched by Lawrence—very fine                                                                                | 1 | Lawrence    |
| 2  | .. | 83 | The same proofs and etchings in different states—scarce; and the lettered impressions—fine                                                                                                                                   | 4 | do          |
| -  | 8  | 84 | The Duke of WELLINGTON, from the Arbuthnot picture—first proofs in different states, engraved by Reynolds—these impressions are unique, the plate was destroyed                                                              | 2 | W. B. B. B. |
| 2  | 2  | 85 | General Stewart, afterwards Lord LONDONDERRY—proofs in different states, engraved by Meyer—private plate, rare                                                                                                               | 3 | do          |
| .. | 15 | 86 | The Marquis of DOUGLAS and his sister, engraved by Lewis—proofs before all letters, both touched by Lawrence, and Mr. Lewis's drawing; Lord LONDONDERRY, by Lewis—private plate                                              | 5 | Lawrence.   |
| .. | 7  | 87 | Lord ERSKINE, engraved by Reynolds—unfinished, unique; Earl of BUCKINGHAMSHIRE, engraved by Bell—unfinished proof; Earl of WESTMORLAND; and the two Master DAVISONS, W. L.—proof, private plates                             | 4 | Lawrence    |
| .. | 9  | 88 | The Marquis of BATH, engraved by Bromley—first proofs in different states, one of them touched by Lawrence; and General Sir Charles Grey (father of the present Earl) engraved by Collyer, first proofs, in different states | 5 | Lawrence    |
| .. | 7  | 89 | Admiral Sir GEORGE MARTIN, engraved in mezzotinto, by F. C. Lewis—proofs in different states                                                                                                                                 | 3 | Lawrence    |
| /  | 2  | 90 | Major-General Sir GEORGE MURRAY, engraved by Meyer—proof, touched on by Sir T. Lawrence                                                                                                                                      | 1 |             |
| /  | .  | 91 | The Baring Family, engraved by Ward—fine proof before all letters, private plate—rare                                                                                                                                        | 1 | Lawrence    |
| -  | 16 | 92 | Sir Robert Peel, Bart., large head, engraved by Lewis—first proof, and etchings in different states                                                                                                                          | 4 | do          |
| .. | 7  | 93 | Mr. PITT, engraved by Lewis—proofs and etchings, in different states                                                                                                                                                         | 6 | Lawrence    |
| /  | 3  | 94 | Sir ASTLEY COOPER, engraved by Samuel Cousins—first proof before all letters—rare and fine                                                                                                                                   | 1 |             |
| 4  | 18 | 95 | ABERNETHY, engraved by Bromley—fine proof before all letters; and the etching—private plate                                                                                                                                  | 2 | White       |
| /  | 6  | 96 | Mr. CURRAN—unfinished proof, touched by Sir T. Lawrence—very rare                                                                                                                                                            | 1 | White.      |

|                 |                                                                                                                                                                          |    |    |    |
|-----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|
| <i>Bumpoy</i>   | 97 Mr. CROKER, engraved by Samuel Cousins—first proof before all letters—rare                                                                                            | 1  | 6  | .. |
| <i>Shiles</i>   | 98 RICHARD HART DAVIS, Esq. engraved by W. Sharpe, etching and first proof before all letters, and proof with the letters—private plate                                  | 3  | 10 | .. |
| <i>Graves</i>   | 99 Colonel M'MAHON and Sir WILLIAM KNIGHTON, both engraved by Charles Turner—first proof; WILLIAM SOTHEY, engraved by Lewis—unfinished proof, touched by Sir T. Lawrence | 4  | 10 | .. |
| <i>do.</i>      | 100 The same—etchings and proofs and different states; Dr. WOOLASTON, engraved by Lewis—touched proof; the same etchings and proofs, different states                    | 10 | .. | .. |
| <i>do.</i>      | 101 Sir THOMAS LAWRENCE's father, by Lewis, in three different states; the Rev. Samuel Lysons, by Daniel                                                                 | 5  | 5  | .. |
| <i>Reichowt</i> | 102 The Prince METTERNICH, engraved by Samuel Cousins—first proof, beautifully touched by Sir T. Lawrence                                                                | 1  | 15 | .. |
| <i>Palmer</i>   | 103 The same—first proofs before all letters; and a proof before the line round the engraving—very rare                                                                  | 2  | 11 | .. |
| <i>Lamble</i>   | 104 The same—India proof, with artist's name                                                                                                                             | 1  | 7  | .. |
| <i>do.</i>      | 105 The Duke de Richelieu, engraved by Lignon, India paper—proof before all letters                                                                                      | 1  | 7  | .. |
| <i>do.</i>      | 106 The Cardinal CONSALVI, by F. C. Lewis—touched proof before all letters, etching and proofs in various states                                                         | 4  | 11 | .. |
| <i>Graves</i>   | 107 Count MICHAEL WORONZOW, engraved by S. Reynolds—first proof before all letters, with an earlier state—very rare                                                      | 2  | 15 | .. |

## LADIES.

|               |                                                                                                                                                                                     |   |    |     |
|---------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|----|-----|
| <i>Colony</i> | 108 The Countess Gower, and child (Duchess of Sutherland)—engraved by S. Cousins—a very unique collection of proofs, from the first to the sixth and finished states, private plate | 6 | 5  | 2 6 |
| <i>Graves</i> | 109 The same—first proof before all letters                                                                                                                                         | 1 | 17 | ..  |
| <i>do.</i>    | 110 The same—first proof, with artist's name                                                                                                                                        | 1 | 19 | ..  |
| <i>Lamble</i> | 111 The same—first proof, with artist's name and publication                                                                                                                        | 1 | 2  | 1   |
| <i>Colony</i> | 112 The same proof, with the letters                                                                                                                                                | 1 | .. | ..  |
| <i>Palmer</i> | 113 The Princess Esterhazy, by F. C. Lewis—unfinished, beautifully worked in coloured chalk, by Sir T. Lawrence; the same—etching and proof                                         | 4 | 4  | 6   |

|                                   |     |                                                                                                                                                                         |     |                 |
|-----------------------------------|-----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-----------------|
| 15                                | 114 | GEORGIANA, Duchess of DEVONSHIRE, engraved by F. C. Lewis—first proof and etching, one beautifully touched by Sir T. Lawrence                                           | 3   | <i>Handb.</i>   |
| 5                                 | 115 | ELIZABETH, Duchess of DEVONSHIRE, engraved by Lewis—proofs and etching, one beautifully touched in coloured chalks, by Sir T. Lawrence                                  | 3   | <i>do.</i>      |
| 2 10                              | 116 | The Duchess of BEDFORD, by Lewis—proof before all letters, touched by Sir T. Lawrence; etchings and proofs in different states                                          | 5   | <i>do.</i>      |
| 17                                | 117 | GEORGIANA, Duchess of NEWCASTLE, engraved by S. W. Reynolds—unfinished and finished proofs, in a variety of states, very curious                                        | 8   | <i>Album</i>    |
| 8                                 | 118 | Princess LIEVEN, engraved by Bromley—India proof before all letters; Lady SELINA MEADE, by Doo—the first etching; and the Marchioness of STAFFORD, by Meyer—first proof | 3   | <i>Handb.</i>   |
| 10                                | 119 | The Marchioness of Exeter, whole length, seated on a bank, engraved by Reynolds—first proof before all letters, touched by Lawrence                                     | 1   | <i>Walc.</i>    |
| 16                                | 120 | Lady Harriet Clive, engraved by Cousins—first proof; proof before letters; proof with letters; and print                                                                | 4   | <i>Handb.</i>   |
| 1 7                               | 121 | Lady Dover and child, by S. Cousins—unfinished proofs in different states, very rare                                                                                    | 3   | <i>Photogr.</i> |
| 1 8                               | 122 | The same—proof before all letters, very rare                                                                                                                            | 1   | <i>Whitt.</i>   |
| 16                                | 123 | The same—proof, with the arms and artist's name, rare                                                                                                                   | 1   | <i>Handb.</i>   |
| 9                                 | 124 | Lady Dover, by Lewis—etchings and proofs; Countess Woronzow, by Lewis—etchings and proofs, private plate                                                                | 7   | <i>Enam.</i>    |
|                                   | 125 | The same—first proof, touched by the artist                                                                                                                             | 1   |                 |
| 12                                | 126 | Lady Belgrave (Grosvenor)—unfinished proof; proof before letters; and lettered proof; Lady Blessington, by Reynolds—unfinished, and proof before letters                | 6   | <i>Album.</i>   |
| 1 1                               | 127 | Lady Peel, engraved by S. Cousins—unfinished and finished proofs, in different states                                                                                   | 4   | <i>Grauer.</i>  |
| 4                                 | 128 | Lady Acland and children, by S. Cousins—proof, private plate                                                                                                            | 1   | <i>Handb.</i>   |
| <b>SHOP BILLS, CARDS, &amp;c.</b> |     |                                                                                                                                                                         |     |                 |
| 1                                 | 129 | A curious collection of cards, shop bills, &c. of tobacconists and dealers in snuff—a very unique lot                                                                   | 141 | <i>Photogr.</i> |

|                 |                                                                                                                                                                         |     |    |    |    |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|----|----|----|
| <i>Anderson</i> | 130 Engravers' cards and various—some very scarce, including Mr. Sharpe's (the engraver's) card, by himself, &c.                                                        | 147 | /  | 6  | .. |
| <i>Beaumont</i> | 131 Cards for actors' benefits, balls, concerts, &c.—some very rare                                                                                                     | 50  | .. | 19 | .. |
| <i>Anderson</i> | 132 Various engraved cards of printsellers, booksellers, frame makers, and an invitation card of the painter stainers, dated 1687—very curious                          | 107 | /  | 6  | .. |
| <i>Reprint.</i> | 133 Cards of different trades, pasted in a small portfolio                                                                                                              | 150 | .. | 9  | .. |
|                 | 134 A portfolio containing shop bills, cards, quack medicine advertisements, proposals, &c.                                                                             | 400 | .. | 15 | .. |
| <i>Beaumont</i> | 135 A portfolio, miscellaneous shop bills, cards, &c. &c.                                                                                                               | 500 | /  | 15 | .. |
|                 | 136 A volume containing a collection of shop bills, cards, &c.                                                                                                          | 124 | .. | 5  | .. |
|                 | 137 A ditto ditto                                                                                                                                                       | 123 | /  | .. | .. |
|                 | 138 A large volume, with leaves containing a very curious and singular collection of engraved shop bills of book and printsellers, stationers, printers, druggists, &c. | 510 | 3  | 5  | .. |

## REMARKABLE CHARACTERS.

|                 |                                                                                                                    |    |    |    |    |
|-----------------|--------------------------------------------------------------------------------------------------------------------|----|----|----|----|
| <i>Beaumont</i> | 139 Boxers, sporting characters, pedestrians, &c.                                                                  | 15 | .. | 8  | .. |
| <i>Burns</i>    | 140 A curious collection of persons famous for their ugliness                                                      | 40 | .. | 17 | .. |
| <i>Beaumont</i> | 141 Astrologers, prophets, gypsies, and senators                                                                   | 26 | .. | 13 | .. |
| <i>Burns</i>    | 142 Wild men, monstrous Tartars, mermaids, and other monstrosities                                                 | 37 | .. | 13 | .. |
|                 | 143 Giants and fat men—some very scarce                                                                            | 23 | /  | 10 | .. |
| <i>Leaves</i>   | 144 A curious collection of dwarfs                                                                                 | 19 | 2  | .. | .. |
| <i>Burns</i>    | 145 Aged persons—some rare                                                                                         | 27 | .. | 18 | .. |
|                 | 146 Portraits and caricatures relating to Handel                                                                   | 13 | .. | 19 | .. |
|                 | 147 Musicians—various                                                                                              | 34 | .. | 16 | .. |
| <i>Graves</i>   | 148 Crazy Crow, full length, coming from a musical meeting—slightly etched, scarce; a newly invented organ—curious | 2  | .. | 5  | .. |
|                 | 149 Masters of the ceremony, vintners, alewives, cooks, and waiters                                                | 32 | /  | 5  | .. |
| <i>Burns</i>    | 150 Calculators, parish clerks, &c.—some scarce                                                                    | 25 | .. | 15 | .. |
|                 | 151 Macaronies, dandies, fops, &c.                                                                                 | 38 | .. | 9  | .. |
|                 | 152 Deformities, accidents, &c.                                                                                    | 17 | .. | 17 | .. |
|                 | 153 Miscellaneous characters—some curious and rare                                                                 | 33 | .. | 17 | .. |
| <i>Graves</i>   | 154 Ditto ditto                                                                                                    | 24 | 2  | 2  | .. |
|                 | 155 Thieves, persons accused of forgery, &c                                                                        | 32 | .. | 10 | .. |
|                 | 156 Murderers and assassins                                                                                        | 27 | .. | 5  | .. |

|                       |     |                                                                                                                                                                                                                                |    |                 |
|-----------------------|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|-----------------|
| 5                     | 157 | Capt. James Lowry, condemned for whipping one of his sailors to death—whole length ; William Parsons, Esq., by Brooks—whole length ; James Bolland, executed for forgery                                                       | 3  | <i>Beaufort</i> |
| 1 19 ..               | 158 | Jack Sheppard, his escape from Newgate ; and various curious portraits of him, by White, Faber, &c.                                                                                                                            | 11 | <i>Beaufort</i> |
| 1 15 ..               | 159 | Jesters, strong men, madmen, fools, &c.                                                                                                                                                                                        | 12 | <i>Beaufort</i> |
| " 11 ..               | 160 | The trial of Eliz. Canning, and various of her portraits, &c.                                                                                                                                                                  | 11 | <i>Beaufort</i> |
| " 18 ..               | 161 | Female remarkable characters—various, some scarce                                                                                                                                                                              | 33 | <i>Beaufort</i> |
| " 10 ..               | 162 | The raree showman, by Smith ; and various theatrical portraits                                                                                                                                                                 | 16 | <i>Beaufort</i> |
| 4                     | 163 | Curious prints relating to quack doctors ; Dr. Rock ; the high German doctor, &c.                                                                                                                                              | 13 | <i>Beaufort</i> |
| <del>15 5</del><br>11 | 164 | Hans Buling, mezzotinto, Cooper ex. ; and three impressions in different states, copy of a delph plate, on which is represented the portrait of Hans                                                                           | 4  | <i>Beaufort</i> |
| 15. 5 ..              | 165 | A curious advertisement of Gulielmo Pettachio, with his portrait ; Mr. Maddox's surprising performances—two plates ; his portrait, by Houston ; Mr. Samson's performances ; Marina Rossi and John Faber on the tight rope, &c. | 10 | <i>Beaufort</i> |
| " 15 ..               | 166 | Book and print collectors, auctioneers, printsellers, &c.                                                                                                                                                                      | 25 |                 |
| 1 16 ..               | 167 | Foreign portraits of deformed persons, with their performances, &c.                                                                                                                                                            | 20 |                 |
| - 5 ..                | 168 | Foreign remarkable characters—various                                                                                                                                                                                          | 21 |                 |
| - 14 ..               | 169 | Ditto ditto                                                                                                                                                                                                                    | 23 |                 |
| 1 8 ..                | 170 | Bernardo Gigli, the Italian giant ; Christian Muller, the flying horseman, &c.                                                                                                                                                 | 13 |                 |

End of First Day's Sale.

*Second Day's Sale,*

On TUESDAY, APRIL the 15th, 1845,

AT ONE O'CLOCK PRECISELY.

GILLRAY'S CARICATURES.

|                   |                                                                                                                                                                                     |    |    |    |    |
|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|
| <i>London.</i>    | 171 Turkish costumes; the Nancy Packet; Count Cagliostro; and various—all plain                                                                                                     | 40 | .. | 4  | .. |
|                   | 172 L'Assemblée Nationale—very rare, the plate having been destroyed at the request of the Prince of Wales, but few impressions taken; and various coloured caricatures—some scarce | 15 | .. | 8  | .. |
|                   | 173 Various, the voluptuary and temperance; the death of the great Wolfe; Shakespeare sacrificed, &c. — fine old impressions, printed on Indian paper                               | 15 | .. | 4  | .. |
|                   | 174 The Union Club—proofs; and various other unfinished proofs—some very rare                                                                                                       | 19 | .. | 8  | .. |
|                   | 175 L'Assemblée Nationale—proofs, plate destroyed; and various—some scarce                                                                                                          | 9  | .. | 2  | .. |
|                   | 176 The Apotheosis of Hoche; and other unfinished proofs, principally relating to Bonaparte                                                                                         | 18 | .. | 2  | .. |
| <i>London.</i>    | 177 Life of Cobbett; life at college; and other unfinished proofs                                                                                                                   | 29 | .. | 7  | .. |
|                   | 178 Portraits of Mr. Pitt, drawn and engraved by Gillray—proofs                                                                                                                     | 3  | }  | 8  | .. |
| <i>Edinburgh.</i> | 179 Caricature portraits—various unfinished and finished proofs                                                                                                                     | 28 |    |    |    |
| <i>do</i>         | 180 Mrs. Billington; beauty of Buttermere; the connoisseurs; and various unfinished and finished proofs                                                                             | 19 | .. | 10 | .. |
| <i>do</i>         | 181 The barber's shop; before and after marriage; and various unfinished proofs—scarce                                                                                              | 15 | .. | 7  | .. |
| <i>do</i>         | 182 The skaters; taking physic; and various proofs—some rare                                                                                                                        | 32 | .. | 8  | 6  |

|    |    |    |                                                                                                                                                                                          |   |                 |
|----|----|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|-----------------|
| .. | 10 | .. | 183 Shakespeare sacrificed; two unfinished proofs; Titianus redivivus, &c.—touched proofs                                                                                                | 6 | <i>Colnough</i> |
| /  | /  | .. | 184 Portrait of the Princess Royal—unique; a scene at Brother Oliver's—rare; an unique caricature, unfinished, on Fuseli, the only lithograph by Gillray, &c.— <i>a very curious lot</i> | 8 | <i>do</i>       |
| .. | 2  | .. | 185 Tippoo Saib's children; release from the bastile, &c.—curious and rare                                                                                                               | 7 | <i>Shells.</i>  |

### ORIGINAL SKETCHES AND IDEAS.

|    |   |    |                                                                                                                                                            |    |                 |
|----|---|----|------------------------------------------------------------------------------------------------------------------------------------------------------------|----|-----------------|
| .. | 4 | .. | 186 A drawing in colours; the balloon, or broad bottom administration; and various designs for skating, &c.                                                | 26 |                 |
|    |   |    | 187 Sketches in pencil, on card, of celebrated characters, some taken during the artist's journey to Flanders, with Louthembourg; an autograph letter, &c. | 80 |                 |
| .. | 5 | .. | 188 Sketch for an amateur picture: Hunting; Major Rainsforth; and various—some very spirited                                                               | 19 | <i>Colnough</i> |
| .. | 4 | .. | 189 Sketches in pencil, on card, taken in Flanders; and various ideas for some of his most popular caricatures                                             | 59 |                 |

### WORKS OF SIR THOMAS LAWRENCE—

#### continued.

#### LADIES.

|    |    |    |                                                                                                                                                          |   |                  |
|----|----|----|----------------------------------------------------------------------------------------------------------------------------------------------------------|---|------------------|
| .. | 2  | .. | 190 Mrs. ARBUTHNOT—two different proofs, one touched by Sir T. Lawrence; lady with guitar, engraved by Ensom, &c.                                        | 4 | <i>Lawrence.</i> |
| .. | 10 | 6  | 191 Miss MACDONALD, engraved by S. Cousins—unfinished proof, proofs before and with letters                                                              | 3 | <i>Colnough.</i> |
| .. | 7  | .. | 192 Miss MACDONALD, by S. Cousins, proof before all letters—rare                                                                                         | 1 | <i>Ensom</i>     |
| .. | 3  | 6  | 193 Mrs. FITZGERALD, by Lewis, proof touched by Lawrence in coloured chalks—private plate—first proofs                                                   | 3 | <i>Palmer</i>    |
| .. | 3  | .. | 194 Mrs. STRATTON, with a Newfoundland dog, by C. Turner; Miss ADAMS, by Lewis, in different states, &c.                                                 | 5 | <i>do</i>        |
| /  | 19 | .. | 195 Mrs. Newdegate, engraved by Lewis, in different states, touched proofs; Mrs. Denham, by Lewis, etching, touched proofs, before letters—private plate | 8 | <i>Ensom</i>     |

|                |                                                                                                                                         |    |    |    |    |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|
| <i>Lambert</i> | 196 Mrs. Purvis, by Lewis, in different states; etchings and first proofs                                                               | 3  | .. | 12 | .. |
| <i>Shelley</i> | 197 Mrs. WOLFF, engraved by S. Cousins—unfinished and finished proofs, in different states; the same, first proof, with engraver's name | 5  | /  | 2  | .. |
| <i>James</i>   | 198 Mrs. WOLFF, whole-length, seated—engraved by Bromley, first proof, in a unique state, with a dark border                            | 1  | /  | .  | .. |
| <i>Belle</i>   | 199 The same—a touched proof, without the border                                                                                        | 1  | .. | 16 | .. |
| <i>Lambert</i> | 200 Portraits of Sir THOMAS LAWRENCE's family, engraved by Lewis—in various states, etchings and first proofs                           | 14 | .. | 7  | .  |
| <i>Pelton</i>  | 201 Fancy subjects, &c., engraved by Lewis; lady at work; lady looking at pictures—in various states, etchings and first proofs         | 10 | .. | 6  | .. |
| <i>James</i>   | 202 Mrs. Fairlie, the small plate, engraved by Lewis—etchings and first proofs                                                          | 5  | /  | 8  | .  |
| <i>Lambert</i> | 203 The same, large plate, engraved by Lewis—etchings and first proofs                                                                  | 4  | /  |    |    |
| <i>Pelton</i>  | 204 Miss Farren, by Bartolozzi—etching and proofs; Miss Kemble, by Lewis; and Mrs. Siddons, as the Grecian daughter                     | 3  | .. | 8  | .. |

## CHILDREN.

|                  |                                                                                                                                   |    |    |    |    |
|------------------|-----------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|
| <i>Lambert</i>   | 205 Master Lawrence, by Samuel Cousins—proof, nearly finished                                                                     | 1  | 2  |    |    |
| <i>do.</i>       | 206 The same—proof before all letters—most rare                                                                                   | 1  |    |    |    |
| <i>Belle</i>     | 207 The same—first proof, with Sir Thomas Lawrence's address—very rare                                                            | 1  | /  | 17 | .. |
| <i>Hablot</i>    | 208 The same—India proof, with publisher's address—scarce                                                                         | 1  | /  |    | .. |
| <i>S. Pelton</i> | 209 The same—proof with the letters                                                                                               | 1  | -  | 10 | .. |
| <i>Hablot</i>    | 210 Miss Peel, by Samuel Cousins—unfinished and finished proofs, before all letters—rare; the same—first proof with artist's name | 5  | 2  |    | .. |
| <i>James</i>     | 211 Master Arbuthnot, by F. C. Lewis—first proof, &c.                                                                             | 5  | .. | 5  | .. |
| <i>Lambert</i>   | 212 Master Malton, by Lewis—etchings and first proofs; nephews and nieces of Sir T. Lawrence, by Lewis—etching and first proofs   | 15 | .. | 5  | .. |
| <i>James</i>     | 213 The Calmady children, drawn by Lewis, and touched by Sir T. Lawrence                                                          | 1  | .. | 17 | .  |
| <i>Lambert</i>   | 214 The same—engraved by Lewis—first proof, touched by Sir T. Lawrence                                                            | 1  | /  |    | .. |

- 215 The same—etchings and first proofs 3 *Same*  
 216 THE CALMADY CHILDREN, engraved by G. Doo—etching and  
 fine finished PROOF ON INDIA PAPER BEFORE THE LETTERS, very  
 rare 2 *Colnaghi*

*A very curious and interesting COLLECTION of PRINTS, ETCHINGS, DRAWINGS, and AUTOGRAPHS, to ILLUSTRATE the ROYAL ACADEMY, and other EXHIBITION CATALOGUES of LONDON, from the year 1760 to 1843. Originally formed by the late JOHN THOMAS SMITH, but considerably increased by Mr. STANDLY.*

- 217 The interior of the Royal Academy, London, with portraits of  
 the Academicians, at the moment of its first establishment, after  
 a picture by Zoffany, engraved by Earlom 1 *Same*  
 218 A collection of prints relating to the Royal Academy; curious  
 caricatures; portraits; views of Somerset House; frontispiece  
 to catalogue; cards of admission, and other interesting papers  
 —many of them rare 52 *Same*  
 219 The ORIGINAL DRAWING of the DIPLOMA of the ROYAL ACADEMY,  
 by CIPRIANI 1 *White*  
 220 Portrait of George III., by Woollett; the king's autograph; and  
 various manuscripts; cards; notices to exhibitors; and a very  
 curious petition from the English artists at Rome, begging the  
 government to allow objects of art belonging to the artists to  
 come in free of duty, with the autograph signatures of the artists,  
 amongst them will be found the names of Flaxman, Woodforde,  
 Rossi, Freebairn, and others; and a very singular paper  
 from a Russian artist, certifying that objects of art belonging to  
 the artists were admitted into Russia free of duty, dated 1788 *Same*  
 221 ATKINSON (John Julius), two drawings in colours, from the life  
 of Quixotte—very spirited; the fisherman's return, likewise in  
 colors; the English post chaise, in sepia; and an etching of a  
 skirmish, of which only two or three impressions were taken 5 *Colnaghi*  
 222 ALEXANDER (William), his own portrait (two different), engraved  
 by Picart and Scriven; an etching of figures, landscape, and  
 portraits, on one sheet; drawings in sepia of Bishon Church, *Colnaghi*

|                  |                                                                                                                                                                                                                                                                                                                                                                                              |    |   |     |
|------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|---|-----|
|                  | Marlow; Bishon Church and Abbey; two tinted drawings of churches; and the seat of Jacob Warner, Esq., at Hornsey, in colours                                                                                                                                                                                                                                                                 | 9  |   |     |
| <i>Colnaghi.</i> | 223 ALEXANDER (William), his own portrait, when on board ship, drawn by himself; a beautiful drawing in colours, Chinese costume, consisting of eighteen small figures in a landscape; a view of Harlech castle—a very delicately tinted drawing; a Chinese soldier;—a ship in full sail, &c.                                                                                                | 7  | 1 | 5   |
| <i>Lucas</i>     | 224 ASSEN (Anthony Benedict), his own portrait, drawn in chalk by John Thomas Smith; sketches, in colours and sepia, of figures, animals, ornamental letters, &c.; a print of the Ugly Club, &c. 14                                                                                                                                                                                          | 14 |   | 5   |
| <i>White.</i>    | 225 ALLAN (D.), his own portrait—proof, in his studio, painting, etched by himself; a drawing, in sepia, of Falstaff with his recruits; a sketch, in pen and ink, of three Italian figures; a pen and ink sketch of the Gentle Shepherd; ALLEN (Sir William), his own portrait, etched by himself; two subjects, from the Classic Tales, engraved by Anker, Smith, and Warren—touched proofs | 8  | 2 | 18  |
| <i>Bell.</i>     | 226 ARNOLD (G.), a drawing of his own portrait, in pencil; another, in sepia, seated painting, both drawn by John Thomas Smith; a card, with his autograph; a drawing, landscape, in colour; another, in sepia; and two rams' heads, in chalk; engravings of the river Meuse, and Rosslyn castle; ABBOTT (Edward F.), two portraits of him in mezzotinto; and an autograph letter            | 12 |   | 8   |
| <i>Lucas</i>     | 227 AUSTIN (William), his own portrait, by Godby, with his autograph, &c.; and various specimens, by ANSLEY (Mrs.), ALKEN (Jan.), AGLIO (A.), &c.                                                                                                                                                                                                                                            | 18 |   | 2 6 |
| <i>Be.</i>       | 228 BAILY (Edward Hodges), the Eve, by Meyer; his autograph, &c.; BIGGS (W. R.), two chalk sketches; his autograph; BONE (H.), his portrait; autograph, &c.                                                                                                                                                                                                                                  | 17 |   | 4   |
| <i>Be.</i>       | 229 Barralet (John James), a drawing, in sepia, scene from the Vicar of Wakefield; a sketch, in pencil and pen and ink; the hay-makers, a highly finished drawing in India ink; the lawyer, an etching for a shop bill; Barret (George), the study of trees, in sepia; a forest scene, in coloured chalk; three etchings of old English castles                                              | 11 |   | 12  |
| <i>Be.</i>       | 230 BARRY (James), his portrait, by Daniel, Picart, Anker, Smith, and Romney; his portrait, drawn by himself, <i>vide</i> manuscript note                                                                                                                                                                                                                                                    |    |   |     |

|    |    |                                                                                                                                                                                                                                                                                                                                                               |    |                |
|----|----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----------------|
|    |    | at the back, by Warren, the engraver; a large sketch, in India ink, for one of the pictures at the Adelphi; an academy figure, in chalk; an autograph note to Mr. West; a card, etched by himself; and various prints after his designs                                                                                                                       | 13 |                |
| 2  | .. | 231 BARTOLOZZI (Francis), his own portraits, by Pastorini—proof and print; Marcuard, Merigot, and Bouilliard, with an autograph letter by him, in Italian                                                                                                                                                                                                     | 7  |                |
| 13 | .. | 232 ————— various portraits, subjects, and tickets engraved by him—many proofs, and some scarce                                                                                                                                                                                                                                                               | 34 | <i>Bologna</i> |
| 5  | .. | 233 ————— sketch, in chalk; Indian ink Academy figures, &c.                                                                                                                                                                                                                                                                                                   | 13 | <i>do.</i>     |
| 11 | .. | 234 ————— studies, in coloured chalk—fine                                                                                                                                                                                                                                                                                                                     | 8  |                |
| 8  | .. | 235 BAILLIE (Capt. William), his portrait, engraved by himself—one a touched proof; a note to Mr. West; BACON (John), his portrait, engraved by Blood, Taylor, Collyer, &c.; a sketch, in sepia, by Brockedon; a note and autograph letter; BANKS (Thomas), his portrait, by Condé and Leney; and an autograph letter; BARKER (T.), three early lithographs   | 24 | <i>Bel.</i>    |
| 12 | .. | 236 BEECHEY (Sir William), his portrait, mezzotinto proof; another, by Cooper; his autograph; a drawing, in chalk, head of Miranda; study of trees, &c; BIRD (Edward), his own portrait, after Chantrey; a drawing of his portrait, in water colours, by himself; two sketches, in sepia; autograph letters, &c.; BEHNES (W.), Academy figures, in chalk, &c. | 21 |                |
| 2  | .. | 237 BLAKE (William), six plates, printed in colours; vision of the daughters of Albion—very rare; two unpublished etchings, by him and Mr. Cumberlands' card; a sketch, in pencil, of one of his visions                                                                                                                                                      | 10 | <i>Swan.</i>   |
| 5  | .. | 238 BOYDELL (Alderman), portraits of him, by Green, Farmer, Meyer, &c.—some proofs; BOURGEOIS (Sir Francis), his portrait; autograph letter; and sketch, in pen and ink                                                                                                                                                                                       | 12 | <i>do.</i>     |
| 6  | .. | 239 BONINGTON (Richard Parker), a beautifully coloured drawing, view of Beauvais                                                                                                                                                                                                                                                                              | 1  | <i>Bologna</i> |
| 10 | .. | 240 ————— another, the ploughman, view in France                                                                                                                                                                                                                                                                                                              | 1  | <i>White.</i>  |
| 3  | .. | 241 ————— view of Bologna, two different states, etched by him; old houses in France, etched by Lewis, in three states, &c.                                                                                                                                                                                                                                   | 6  |                |

|                 |     |                                                                                                                                                                                                                                                                                                                                             |    |    |
|-----------------|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|
| <i>Palmer</i>   | 242 | BRIGS (R.P.), full length, in his studio, drawn by John Thomas Smith; studies of hands, in chalk; an etching by him of Charles I. on horseback, &c.                                                                                                                                                                                         | 6  | 6  |
| <i>Leaves</i>   | 243 | BROWN (John), his own portrait; and various sketches of heads, figures, cattle, &c., in pencil—very beautiful; a receipt, with his autograph                                                                                                                                                                                                | 10 | 18 |
| <i>Cumbe.</i>   | 244 | BROCKEDON (Wm.), a drawing, in water colours, of Maria Grazia, wife of a brigand chief; BURGESS (Wm.), his own portrait, in black and white chalk, by Mortimer; Shuter riding on an ass—rare; BURNET (John), his own portrait, engraved by Fox; another, drawn by John Thomas Smith; two sepia drawings; and an etching, style of Rembrandt | 9  | 6  |
| <i>Colnaghi</i> | 245 | BUCK (Adam), two sketches, in pen and ink; and his autograph; BUNBURY (Sir Henry), two admirable sketches, in pen and ink; his own portrait; etchings, &c.; BYRNE (W.), two portraits; and his autograph                                                                                                                                    | 17 | 6  |
| <i>Palmer</i>   | 246 | BURNEY (—), three beautiful vignette drawings, two of which are in colours, the other in sepia                                                                                                                                                                                                                                              | 3  | 13 |
| <i>Leaves</i>   | 247 | B.—Specimens, autographs, and portraits of Burford, Beckwith, Bromley, Mather Brown, Bogle, Boyne, Bickham, Brandom, &c.                                                                                                                                                                                                                    | 38 | 5  |
| <i>Do.</i>      | 248 | BURNEY (Rev. Dr. Charles), his portrait, by Mrs. Dawson Turner; and two autograph letters relating to the Royal Academy; BARETTI (Joseph), his portrait; and a note in Italian, signed "Il Baretti;" BONOMI (Joseph), his portrait; and two autograph letters                                                                               | 8  | 6  |
|                 | 249 | CALLCOIT (Sir Augustus), his own portrait by Linnell—first proof; a water colour sketch, heath scene; two views in Scotland, engraved by G. Cooke and Smith, India proofs before the letters; CATTERMOLLE (George), female kneeling at a shrine, in water colours                                                                           | 5  | 1  |
| <i>Leaves</i>   | 250 | CANOVA (Antonio), his portrait, by Thompson and Gauci; two autograph letters; his card, &c.                                                                                                                                                                                                                                                 | 8  | 5  |
|                 | 251 | CARTER (John), full length ancient figures for painted glass, drawn in sepia; an autograph letter; etchings and sketches; CARLINI (F.), a sketch, in pen and sepia, the sculptor; Cahusac (—); five Academy figures, in chalk and sepia; and various portraits of Cawse and Cardon; specimens and autographs, by Capon, Catton, &c.         | 26 | 9  |

- 10 .. 252 CHANTREY (Sir Francis), his portrait, by Thompson and Fairland; two autograph notes; a card of admission to the lectures; engraved specimens of his landscape, India proofs; different proofs of the Lichfield monument, by Reynolds—unpublished; the statue of Sir Joseph Bank, by Cousins, &c. 16 *Isms*
- 5 .. 253 ————— his portrait, by Thompson; an autograph note; portrait of George IV., engraved by Reynolds, in various states—never published; Lord St. Vincent, presentation copy, with Chantrey's autograph—private plate 16 *Isms*
- 5 .. 254 CHAMBERS (Sir William), his portrait, by Houston and Falconet; and a drawing, from his bust, by J. T. Smith; drawings in chalk, &c.; CHALON (A.), a drawing—Friar Tuck; engravings, after his pictures; autograph, &c.; CHATELAIN (—), a drawing, in sepia, of a landscape 16 *Isms*

## WORKS OF SIR JOSHUA REYNOLDS.

### SIR JOSHUA'S OWN PORTRAITS.

- 2 2 .. 255 The portrait of Sir JOSHUA REYNOLDS, in his robes, by V. Green; the same, holding a book, by Watson; in his robes, by Sherwin; and by Kirkby; wearing spectacles, by Clint; in a Vanddyck dress, by Doughty—all fine proofs 6
- 1 4 .. 256 The portrait of Sir JOSHUA REYNOLDS, by Green; the same, by C. Townley, from the picture at Florence; in his robes, by Green—proof of the retouched plate; seated in a chair, after Breda; holding a book, by Watson; in his spectacles, by Clint; in his robes, by Sherwin; in lithography, by Sievier, (one of fourteen impressions, after which the stone was destroyed); in his robes, etched by Barron, organist at Newcastle; one by Caroline Watson, Falconet, &c.—all fine impressions 14 *Isms*
- 6 .. 257 Portraits of Sir JOSHUA REYNOLDS, engraved by Collyer, Knight, Cook, Bond, Condé, Murray, Posselwhite, Turner, Smith, Faucci, &c. &c. 15 *Isms*

### ROYAL PERSONAGES.

- 5 .. 258 GEORGE III., W. L., seated in the robes of the Garter, by Dickenson and Watson; the same, small, by Collyer; the Prince of Wales standing by the side of his horse, by Haward—proof and etching; the same by Hodges, Collyer, &c.; Louis Philippe, Duc d'ORLEANS, by J. R. Smith—proof 9 *Isms*

|             |     |                                                                                                                                                                                                                          |    |    |   |
|-------------|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|---|
| <i>Draw</i> | 259 | The Duke of YORK, whole length, in his robes, by Jones—proof and print; the Duke of CUMBERLAND, in his robes—unfinished proof; the Duchess of Cumherland, W. L., by Watson—very fine                                     | 4  | 17 | " |
| <i>Draw</i> | 260 | William Duke of CUMBERLAND, by Fisher—fine proof before all letters; the Duchess of GLOUCESTER, by Finlayson—proof; the Duchess of GLOUCESTER, by McArdell—proof before all letters                                      | 3  | 5  | " |
| <i>do.</i>  | 261 | Lady WALDEGRAVE and child, afterwards Duchess of GLOUCESTER; the Duchess of GLOUCESTER, by McArdell, in two different states—proof before all letters                                                                    | 3  | 19 | " |
|             | 262 | The Duchess of GLOUCESTER, by Houston, Watson, McArdell, Finlayson, Corbett, Spooner, &c; the Princess AUGUSTA OF BRUNSWICK, by McArdell, Houston and Corbett; William Duke of CUMBERLAND, by Fisher, Watson and Spooner | 19 | 18 | " |

## NOBILITY, GENTRY, &amp;c.

|                  |     |                                                                                                                                                                                                                                                                                                                                                                                              |    |    |   |
|------------------|-----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|---|
| <i>Colnaghi.</i> | 263 | Sir JEFFREY AMHERST, by Watson; Earl of ALBEMARLE, by Spooner, &c.; Lord ANSON, by Fiuden; THOMAS ASHTON, by McArdell—first and second states; JOHN ARMSTRONG, by Fisher—all fine impressions                                                                                                                                                                                                | 7  | 11 | " |
| <i>do.</i>       | 264 | Sir JEFFERY AMHERST, by Watson—fine proof before all letters; Earl of ALBEMARLE, by Fisher; Lord ANSON, by McArdell; THOMAS ASHTON, by McArdell—fine impression                                                                                                                                                                                                                              | 4  | 1  | " |
| <i>do.</i>       | 265 | Sir JEFFREY AMHERST, by Watson; Earl of ALBEMARLE, by Fisher—both fine proofs before all letters; Sir JOHN AUBREY, by Jones—private plate                                                                                                                                                                                                                                                    | 3  | 19 | " |
| <i>Draw</i>      | 266 | Lord ASHBURTON, by Bartolozzi—first proof in different states                                                                                                                                                                                                                                                                                                                                | 2  | 5  | " |
| <i>Colnaghi.</i> | 267 | JOHN ASH, M. D., by Bartolozzi—in three different states                                                                                                                                                                                                                                                                                                                                     | 3  | 5  | " |
| <i>do.</i>       | 268 | Sir GEORGE BEAUMONT, by Reynolds—proof; and a pencil drawing of the same, by Jackson, R. A.; Dr. BURNEY, by Bartolozzi—first proof; with the original drawing in coloured chalks, by Bartolozzi; John Duke of BEDFORD,—India proof; the Earl of BUCHAN, by Finlayson; Sir BROOKE BOOTHBY, by J. R. Smith; BARETTI, by Hardy; BARTOLOZZI, by Marcuard; RICHARD BURKE, by Ward—two states, &c. | 13 | 1  | " |
| <i>do.</i>       | 269 | JAMES BOSWELL, by Jones; Sir CHARLES BUNBURY, by Watson; Count BELGIOSO, by J. R. Smith; Admiral BOSCAWEN, whole length, by McArdell—first state, rare                                                                                                                                                                                                                                       | 4  | 16 | " |

|   |    |   |     |                                                                                                                                                                                                                                                                                    |    |                 |
|---|----|---|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|-----------------|
| 2 | 2  | " | 270 | SIR WILLIAM BOOTHBY, by J. R. Smith—scarce; JOSEPH BANKS, by Dickenson; JOSEPH BARETTI, by Watts; JAMES BOSWELL, by Jones—two states, one a proof; RICHARD BURKE, by Ward—proof; BOURKE, Abp. of Tuam—unfinished proof, all fine                                                   | 7  | <i>Colnaghe</i> |
| 2 | 6  | " | 271 | The Earl of BATH, by McArdell—private plate, rare; Sir BROOKE BOOTHBY—unfinished proof; Colonel BLACKWOOD, by Say; Count BELGIOSO, by Jones and J. R. Smith; Dr. BEATTIE, by Watson; JOSEPH BOURKE, Abp. of Tuam, by J. R. Smith—all fine proofs                                   | 7  | <i>do.</i>      |
| 3 | 10 | " | 272 | Admiral BARRINGTON, by Earlom; Sir BROOKE BOOTHBY, by J. R. Smith; Earl of BUCHAN, by Finlayson; Sir CHARLES BUNBURY, by Watson; F. BARTOLOZZI, by Watson; the same, by Marcuard, with a drawing of a hand in red chalk on the margin—all fine and first proofs before the letters | 6  | <i>Scanes</i>   |
| 2 | 12 | 6 | 273 | Dr. BEATTIE, by Watson; JOSEPH BOURKE, by J. R. Smith; Sir JOSEPH BANKS, by Dickenson—fine proofs before all letters                                                                                                                                                               | 3  | <i>do.</i>      |
| " | 13 | " | 274 | John Barker, Esq. whole length seated, by Jones; Mr. Barwell and Son, by Dickenson—both fine proofs                                                                                                                                                                                | 2  | <i>Scanes</i>   |
| " | 8  | " | 275 | The same—prints                                                                                                                                                                                                                                                                    | 2  | <i>Colnaghe</i> |
| 2 | 4  | " | 276 | General Lord BARRINGTON, by Houston—proof before all letters, a private plate—most rare                                                                                                                                                                                            | 1  | <i>do.</i>      |
| " | 15 | " | 277 | ARCHIBALD BOWER, Esq., by J. Faber, 1755—very rare                                                                                                                                                                                                                                 | 1  | <i>do.</i>      |
| " | 16 | " | 278 | Different portraits of EDMUND BURKE, by Benedetti, Watson, Hardy, &c.                                                                                                                                                                                                              | 6  | <i>do.</i>      |
| 5 | 5  | " | 279 | EDMUND BURKE, by Benedetti, with the lines from Milton—most rare, by Watson—very fine proof; and by Hardy—very fine                                                                                                                                                                | 3  | <i>do.</i>      |
| 1 | 6  | " | 280 | LORD JOHN CAVENDISH, by Grozer—proof; Hon. FRANCIS CHARTERIS, private plate; Sir WILLIAM CHAMBERS, by Reynolds; NATHANIEL CHAUNCEY—in three different states; Lord CARDROSS, by Finlayson; Lord CATHCART, by McArdell, &c.                                                         | 14 | <i>do.</i>      |
| 2 | 1  | " | 281 | SIR WILLIAM CHAMBERS, by Green—fine proof; Lord CARDIFF, by Fisher—unfinished; GEORGE COLMAN, by Marchi; Lord RICHARD CAVENDISH, by J. R. Smith—unfinished; Lord JOHN CAVENDISH, by Grozer—first proof; Mr. CHAMIER, by Ward—first proof                                           | 6  | <i>Scanes</i>   |
| 1 | 10 | " | 282 | Mr. CHOLMONDLEY, by Jones; Mr. CRAWFORD, by Grozer; Lord RICHARD CAVENDISH, by J. R. Smith; GEORGE COLMAN, by Marchi; ANTHONY CHAMIER, by Ward—all fine proofs                                                                                                                     | 5  | <i>do.</i>      |

|                 |                                                                                                                                                                                                                                        |   |    |    |
|-----------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|----|----|
| <i>Scans</i>    | 283 Lord CAMDEN, whole length seated, by Haid; the same, whole length standing, by Ravenet and Basire—all fine proofs                                                                                                                  | 3 | 6  |    |
| <i>Colnaghi</i> | 284 Lord CAMDEN, by Haid, Ravenet, and Basire—fine impressions                                                                                                                                                                         | 6 | 5  |    |
| <i>do.</i>      | 285 The Earl of CARLISLE, whole length, by Spilsbury and Ward; Sir JOHN CUST, whole length, by Watson                                                                                                                                  | 3 | 9  |    |
| <i>do.</i>      | 286 GEORGE COLMAN, by Marchi; Sir WILLIAM CHAMBERS, by Green; Lord CARDIFF, by Fisher; Lord RICHARD CAVENDISH, by Smith; Mr. CHOLMONDLEY, by Jones—all very fine impressions, with large margins                                       | 5 | 19 |    |
| <i>Scans</i>    | 287 Sir JOHN CUST, by Watson—fine proof before all letters                                                                                                                                                                             | 1 | 15 |    |
| <i>Colnaghi</i> | 288 Lord DUNCANNON, by Grozer; Duke of DORSET, by Hardy and Reynolds; Duke of DEVONSHIRE, by Faber, &c.                                                                                                                                | 9 | 11 |    |
| <i>do.</i>      | 289 Viscount DOWNE, by Fisher; Lord DUNCANNON, by Grozer; WILLIAM DAVIDSON, by Jones; Mr. DUNDAS, by J. R. Smith; Bishop DRUMMOND, by Watson; S. DYER, by Marchi; Duke of DORSET, by Reynolds—proof; Duke of DEVONSHIRE, by Faber, &c. | 9 | 14 |    |
| <i>Scans</i>    | 290 SAMUEL DYER, by Marchi—unfinished proof; Duke of DEVONSHIRE, by J. R. Smith—fine proof; Bishop DRUMMOND, by Watson—proof before all letters                                                                                        | 3 | 19 |    |
| <i>Scans</i>    | 291 The same—all first proofs before any letters                                                                                                                                                                                       | 3 | 11 |    |
| <i>Colnaghi</i> | 292 Portraits of the Members of the DILETTANTE SOCIETY, engraved by Say and Turner—India proofs, with artists' names                                                                                                                   | 2 | 2  |    |
| <i>Scans</i>    | 293 The same, engraved by Say—first proof before all letters                                                                                                                                                                           | 1 | 13 |    |
| <i>do.</i>      | 294 Lord EDGECOMBE, by Fisher; Sir JAMES ESDAILE, by Jones; Lord ERSKINE, by Jones—all first proofs                                                                                                                                    | 3 | 19 |    |
| <i>do.</i>      | 295 Lord EDGECOMBE, by Fisher and Reynolds; Lord ERSKINE, by Jones—proof and prints                                                                                                                                                    | 4 | 17 |    |
| <i>do.</i>      | 296 James Earl of ERROLL, by Watson, private plate—very rare                                                                                                                                                                           | 1 | 2  | 10 |
| <i>Colnaghi</i> | 297 CHARLES JAMES FOX (in two different states), by Jones; Sir ROBERT FLETCHER, by Dickenson; Mr. Foote, by Blackmore, &c.                                                                                                             | 6 | 15 |    |
| <i>do.</i>      | 298 CHARLES JAMES FOX; Sir WILLIAM FAWCETT, by Ward—proof; Sir WILLIAM FORBES, by Ward                                                                                                                                                 | 3 | 16 |    |
| <i>Mitch</i>    | 299 CHARLES JAMES FOX, by Jones—proof and prints, and by Lane and Cook                                                                                                                                                                 | 4 | 1  | 8  |
| <i>Colnaghi</i> | 300 Lord Fitzwilliam—proofs in two states; Sir WILLIAM FORBES, by Ward—first proof; SAMUEL FOOTE, by Blackmore—proof; Sir W. FAWCETT; and CHARLES JAMES FOX—proofs                                                                     | 6 | 2  | 4  |

|    |    |    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |    |               |
|----|----|----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|---------------|
| 1  | .. | .. | 301 DAVID GARRICK, in Kiteley; GARRICK, between Tragedy and and Comedy, by Fisher—both proofs, fine                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 2  | <i>Coburn</i> |
| 1  | 3  | .. | 302 GARRICK between Tragedy and Comedy, by Fisher and Corbet; GARRICK, by Watson, Laurie, and Finlayson—all fine impressions                                                                                                                                                                                                                                                                                                                                                                                                                                         | 7  | <i>do</i>     |
| .. | 17 | .. | 303 OLIVER GOLDSMITH, by Marchi—first proof; Mr. GAWLER, by J. R. Smith—first proof and print; Earl GOWER, by Fisher, &c. &c.                                                                                                                                                                                                                                                                                                                                                                                                                                        | 7  | <i>Graves</i> |
| .. | 11 | .. | 304 The Marquis of GRANBY standing by the side of his horse, by Watson; and others, by Houston, Spooner, &c.—all fine impressions                                                                                                                                                                                                                                                                                                                                                                                                                                    | 6  | <i>Coburn</i> |
| .. | 9  | .. | 305 The Marquis of GRANBY standing by the side of his horse, by Watson—fine proof before any letters                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 1  | <i>do.</i>    |
| .. | 5  | .. | 306 JOHN HUNTER, the small plate, by Kemp; and others, by Cook, &c.; a very curious unfinished proof of JOHN HUNTER, engraved by Samuel Cousins on a plate which had been used for the portrait of Master Lambton, but the ground of the mezzo-tinto not being successful, Mr. Cousins destroyed it, and relaid the ground, on which he began the portrait of Hunter: the plate was never finished, and this is the only impression taken off the plate. The head of Master Lambton is quite visible on the plate, it appears as if he were looking at the anatomist | 4  | <i>do</i>     |
| 1  | 4  | .. | 307 JOHN HUNTER, engraved by W. Sharp—fine proof, with artist's name                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 2  | <i>Hunter</i> |
| 1  | 9  | .. | 308 The same—in a similar state                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | 1  | <i>Graves</i> |
| 2  | "  | "  | 309 The same—before any letters                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | 1  | <i>Pelton</i> |
| 3  | 16 | .. | 310 The same—in different states, from the earliest etchings to the plate nearly finished—a very curious and valuable collection                                                                                                                                                                                                                                                                                                                                                                                                                                     | 5  | <i>Graves</i> |
| .. | 19 | .. | 311 The same—fine impression                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 1  | <i>do</i>     |
| 3  | .. | .. | 312 JOHN HAWKESWORTH, by Watson; General HOWARD, by Watson; Captain HARVEY, by Fisher; HELY HUTCHINSON, by Watson; Mr. HARE, by Reynolds; Mr. HOPE, by Hodges; Sir THOMAS HARRISON, by Fisher—all fine, first proofs before any letters                                                                                                                                                                                                                                                                                                                              | 7  | <i>Coburn</i> |
| 1  | 11 | 6  | 313 Earl of HERTFORD, by Watts; Mr. HOPE, by Hodges; Lord HOOD, Mr. HARGRAVE, and Sir EDWARD MITCHELL, whole length, by Jones—all fine proofs                                                                                                                                                                                                                                                                                                                                                                                                                        | 5  | <i>do.</i>    |
| .. | 15 | .. | 314 ROBERT HALDANE, by Clint—proof; Captain HARVEY, by Fisher; Sir GEORGE HOWARD, by Watson; Earl of HERTFORD, by Watts; J. HAWKESWORTH, by Watson, &c.                                                                                                                                                                                                                                                                                                                                                                                                              | 11 | <i>do</i>     |

|                   |                                                                                                                                                                                         |   |    |    |
|-------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|----|----|
| <i>Engraving.</i> | 315 Sir WILLIAM HAMILTON, by W. Sharp—private plate, in three states                                                                                                                    | 3 | 12 | .. |
| <i>do.</i>        | 316 Sir WILLIAM HAMILTON, whole length, by Hudson; Sir EDWARD MITCHELL, whole length, by Jones; Lord HOOD, by Jones; Mr. HUTCHINSON and WARREN HASTINGS, by Watson—all fine impressions | 5 | 19 | .. |
| <i>do.</i>        | 317 Lord HEATHFIELD, by Earlom—in four different states                                                                                                                                 | 4 | 5  | .. |
|                   | 318 Sir ABRAHAM HUME, by Hodges and Jones—private plates, fine proofs                                                                                                                   | 3 | +  |    |
|                   | 319 Sir WILLIAM JAMES, by J. R. Smith; SOAME JENYNS, by Dickenson—private plate; Sir W. Jones, by Posselwhite                                                                           | 3 | —  |    |

## PORTFOLIOS.

|                |                                                                                                                                                          |   |    |    |
|----------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|---|----|----|
| <i>Scenes</i>  | 320 A portfolio: eighty leaves of fine paper, half-bound russia—size, 30 by 21½ inches                                                                   | 1 | 15 | .. |
| <i>do.</i>     | 321 Another similar                                                                                                                                      | 1 | 10 | .. |
| <i>do.</i>     | 322 Another                                                                                                                                              | 1 | 10 | .. |
| <i>Papers.</i> | 323 Two portfolios: ninety-four leaves, tinted paper in each, half-bound russia, lettered "Royal Academy Catalogues," vol. 1 and 2—size 22 by 14½ inches | 1 | 3  | .. |
|                | 324 Two ditto, vol. 3, 4                                                                                                                                 | 1 | 3  | .. |
|                | 325 Two ditto, vol. 5, 6                                                                                                                                 | 1 | 5  | .. |
|                | 326 Two ditto, vol. 7, 8                                                                                                                                 | 1 | 6  | .. |
|                | 327 Two ditto, vol. 9, 10                                                                                                                                | 1 | 8  | .. |
|                | 328 Two ditto, vol. 11, 12                                                                                                                               | 1 | 8  | .. |
|                | 329 Two ditto: one hundred leaves in each, lettered "Society of Arts"                                                                                    | 1 | 10 | .. |
|                | 330 Two ditto: fifty leaves of extra stout paper—size 25½ by 19 inches, lettered "Prints, various," whole bound, russia                                  | 1 | 1  | .. |
|                | 331 One ditto: ninty-six leaves, whole bound russia, 23 by 17 inches, lettered "Venetian School"                                                         | 1 | 1  | .. |

End of Second Day's Sale.

Third Day's Sale.On WEDNESDAY, APRIL the 16th, 1845,AT ONE O'CLOCK PRECISELY.GILLRAY'S CARICATURES—continued.ORIGINAL SKETCHES AND IDEAS.

|   |    |   |                                                                                                                                                                               |     |                   |
|---|----|---|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-------------------|
|   |    |   | 332 Spirited sketches in pen and ink                                                                                                                                          | 16  |                   |
| 5 |    |   | 333 Sketches for political and other caricatures, in pen and ink—very spirited                                                                                                | 22  | } <i>Paterson</i> |
| 4 |    |   | 334 Sketches in pencil and pen and ink; and many ideas for caricatures, drawn by anonymous amateurs, &c.                                                                      | 51  |                   |
|   | ✓  |   | 335 A sketch, in colours, of Bonaparte and Sieyes—with curious remarks written by Gillray; a water colour drawing of General Congreve—highly finished; Cobbett's triumph, &c. | 6   | } <i>Grimes</i>   |
| 2 | 6  |   | 336 Original sketches in pen and ink washed, for the Amateurs examining a Picture by Morland; the first idea for the Phæton—very spirited, &c.                                | 9   |                   |
|   | 5  | 6 | 337 Various spirited sketches in pen and ink and pencil; the Phantasmagoria, &c. &c.                                                                                          | 17  |                   |
|   | 5  |   | 338 A coloured sketch for the Commission des Savants en Egypte—very spirited; an autograph letter of Mr. Sneyd, suggesting a caricature and sending a sketch; and various     | 18  |                   |
|   | 2  | 6 | 339 Sketch, in pencil, of Mrs. Humphreys; and various most spirited pen and ink sketches, &c.                                                                                 | 27  |                   |
|   | 3  |   | 340 Sketches, various; suggestions for caricatures, &c. &c.                                                                                                                   | 130 |                   |
|   | 13 |   | 341 The match girl—a very highly finished drawing, in water colours                                                                                                           | 1   | } <i>Grimes</i>   |
|   | 8  |   | 342 Sketches in pen and ink; the boarding school miss, &c.                                                                                                                    | 14  |                   |
|   | 5  |   | 343 The shipwreck, a highly finished drawing, in India ink                                                                                                                    | 1   | } <i>Coburn</i>   |
|   |    |   |                                                                                                                                                                               |     |                   |

|                                |                                                                                                                                                                                                                                                                                                                                       |      |    |    |   |
|--------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|----|----|---|
| <i>Scenes</i>                  | 344 Book, containing a manuscript account of his journey into Flanders, written by himself                                                                                                                                                                                                                                            | 1    | "  | 2  | 6 |
| <i>Colours</i>                 | 345 Sketch books, bound in leather, containing many interesting sketches, notes, &c. &c.                                                                                                                                                                                                                                              | 4    | "  | 4  | 6 |
| <i>Do.</i>                     | 346 Ditto, ditto                                                                                                                                                                                                                                                                                                                      | 4    | "  | 4  | 6 |
| <i>Do.</i>                     | 347 Ditto, ditto                                                                                                                                                                                                                                                                                                                      | 4    | "  | 4  | 6 |
| <hr/>                          |                                                                                                                                                                                                                                                                                                                                       |      |    |    |   |
| <i>White</i>                   | 348 A set of GILLRAY'S CARICATURES, consisting of ONE THOUSAND AND THREE PRINTS, MOSTLY COLOURED, MANY OF THEM VERY SCARCE; with the SCARCE WORK IN TWENTY-ONE PLATES OF HOLLANDIA REGENERATA, in three folio volumes, with leaves, half-bound russia—this Collection was originally Mr. SAYER'S                                      | 1003 | 42 | "  | " |
|                                | 349 A set of Gillray's caricatures—fine old impressions, in plain, in four hundred and ninety-five prints, &c., in a portfolio with leaves                                                                                                                                                                                            | 495  | 9  | 19 | " |
| <i>Blue.</i>                   | 350 Hollandia Regenerata, in twenty-one plates, with letter-press description—rare, half-bound russia                                                                                                                                                                                                                                 | 21   | "  | 12 | " |
| <i>Colours</i>                 | 350 <sup>+</sup> <i>Do.</i>                                                                                                                                                                                                                                                                                                           |      | "  | 10 | " |
| <hr/>                          |                                                                                                                                                                                                                                                                                                                                       |      |    |    |   |
| <b>ILLUSTRATION TO ACADEMY</b> |                                                                                                                                                                                                                                                                                                                                       |      |    |    |   |
| <b>CATALOGUES—continued.</b>   |                                                                                                                                                                                                                                                                                                                                       |      |    |    |   |
| <i>Plates</i>                  | 351 CIPRIANI (J. B.), his own portrait: and various specimens of engravings, after his drawings; original sketches in pencil, pen and ink, sepia; autographs, &c.                                                                                                                                                                     | 26   | "  | 9  | " |
| <i>Do.</i>                     | 352 ——— Academy figures, in coloured and black chalks; Virgin and Child, in red chalk, &c.                                                                                                                                                                                                                                            | 11   | "  | 6  | " |
| <i>Scenes</i>                  | 353 CLENNELL (Luke), a small landscape, in sepia; two views of Dover—India proofs, by Cooke; etching of the charge at Waterloo; CLEVELEY (J.), his portrait; drawings; sea pieces, in sepia and India ink; CLINT (G.), his portrait, in pencil, by J. T. Smith; autograph; notes, &c.; CLERISSEAU (—), three tinted drawings, &c. &c. | 18   | "  | 5  | " |
| <i>White</i>                   | 354 COLLINS (W.), an autograph letter; an etching by him of boys fishing, in seven different states, some of which are unique; the prawn fishers, in lithography; Hall sands, Devon, by W. B. Cooke—proof on India paper                                                                                                              | 10   | "  | 8  | " |

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|----|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----------------------|
| 18 | 355 | COLLETT (John), a drawing, in water colours, of the deaf lady; another, of a landscape; various mezzotintos, from his designs; COLLINS (R.), his portrait, seated full-length on a bank, by Gainsborough; and another, in water colours; his card engraved by Neagle after Stothard; COTES (P.), his portrait by Falconet, in different states; an autograph note, and two specimens of portraits, engraved after his pictures; COCKERELL (C.R.), head, in pen and ink, of Minerva, sketched 1823; a card of Mr. Copley's, &c. | 20 |                      |
| /  | 356 | CONSTABLE (John), three water colour sketches; three autograph notes; a card of admission to the lectures; and a print, by Ogborne, of the mill belonging to Mr. Constable's father                                                                                                                                                                                                                                                                                                                                            | 8  | <i>Picture</i>       |
| "  | 357 | COOPER (Ricardus), his portrait after Shrouler, in mezzotinto; and various specimens of his drawings, etchings, &c.; COZENS (Alex.), drawings, etchings, &c. by and after his designs                                                                                                                                                                                                                                                                                                                                          | 22 | <i>See also</i>      |
| /  | 358 | COOK (Richard), four unfinished vignettes, touched by him, on one is an autograph letter, in pencil; a card of admission to the lectures; COOPER (Abraham), a drawing, in water colours, of a pointer; three other sketches by him; an autograph note; and his etchings of animals and figures, in various states                                                                                                                                                                                                              | 24 | <i>Picture after</i> |
| "  | 359 | COTMAN (J. S.), sketches of English antiquities, in pencil and sepia; Coney (J.), interior of drawing room; Warwick Castle, in pencil                                                                                                                                                                                                                                                                                                                                                                                          | 8  | <i>Picture after</i> |
| "  | 360 | COSWAY (Richard), various portraits of Mr. and Mrs. Cosway, by Daniel, Thew, Lane, Clarke, &c.; specimen portraits, &c. engraved after his miniatures, &c.—some scarce                                                                                                                                                                                                                                                                                                                                                         | 19 |                      |
| "  | 361 | ———— a full-length portrait of Mr. Horace Beckford, in pencil, face highly finished in colours; sketches and drawings, in chalk and water colours                                                                                                                                                                                                                                                                                                                                                                              | 6  |                      |
| "  | 362 | COSWAY (Maria), her portrait, by Schiavonetti, Bartolozzi, &c.; various etchings by her, principally after her own works; two autograph letters, in Italian; and a note                                                                                                                                                                                                                                                                                                                                                        | 24 |                      |
| "  | 363 | CRISTALL (J.), a beautiful sketch in water colours; Venus and Cupids; CROME (of Norwich) his portrait, and etchings by him; CUITT (George), an autograph note and two etchings; autograph and specimens of Craig, Cruikshank, &c. &c.                                                                                                                                                                                                                                                                                          | 18 |                      |

|                  |     |                                                                                                                                                                                                                                                                                                                                                                                                                                |    |   |    |   |
|------------------|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|---|----|---|
| <i>Burns</i>     | 364 | DAMER (Hon. Mrs.), her portrait, by Schiavonetti, Ryder, &c.; two autograph letters; a curious caricature, called the Damerian Apollo                                                                                                                                                                                                                                                                                          | 6  | " | 12 | " |
| <i>White</i>     | 365 | DANIEL (Thos.), a drawing; views in India, in sepia; DANIEL (W.), a sketch, in sepia, a sea piece; an autograph note; and ticket of admission to the lectures; DANBY (F.), a pencil sketch; DANCE (N.), two Academy figures, in chalk and pencil, Mrs. Brownrigg and Mr. Woodward, etched by him—both scarce; DAVES (Edward), his portrait; and a sepia drawing, view of Lancaster                                             | 18 | " | 10 | " |
| <i>Evans</i>     | 366 | DEARE (John), his own portrait, seated full length, in a landscape, by C. Grignon; and various sketches in sepia, pen and ink, &c.—very fine                                                                                                                                                                                                                                                                                   | 10 | " | 5  | " |
| <i>H. Palace</i> | 367 | DEVIS (A. W.), drawing of a vignette in sepia, and an autograph note; DE LA MOTTE (W), a drawing of a mill in Savoy, in colours; an autograph note; and three etchings of landscape                                                                                                                                                                                                                                            | 7  | " | 5  | " |
| <i>White</i>     | 368 | DE WINT (Peter), a water colour drawing, view on the Thames—very fine                                                                                                                                                                                                                                                                                                                                                          | 1  | " | 13 | " |
| <i>Johnson</i>   | 369 | DRUMMOND (S), a drawing in pencil; his portrait, by J. T. Smith; his autograph, and an etching by him of the death of Nelson; DONALDSON (James), a drawing in sepia, entrance to the catacombs: and his autograph; DOWNMAN, portraits of ladies after his designs; DOUGHTY, portrait of Sir Joshua, in two different states—rare; DIGHTON (Thomas), his portrait and autograph; DOWNHAM, a sea shore drawing, in water colours | 14 | " | 6  | " |
| <i>White</i>     | 370 | EASTLAKE (C.), an autograph letter, dated Rome, 1823; the bandit of the Apennines, by C. Turner—proof; EDRIAGE (Henry), a drawing in pencil of a gentleman seated, writing; two sketches, in pencil and water colours; portrait of lady Farnborough, by Reynolds—first proof                                                                                                                                                   | 7  | " | 16 | " |
| <i>Burns</i>     | 371 | EDWARDS (E), his own portrait, by Cardon, &c.; specimens in water colours, of landscapes and figures; and etchings by him, of landscapes, figures, &c.                                                                                                                                                                                                                                                                         | 31 | " | "  | " |
| <i>Evans</i>     | 372 | E.—Autographs, by EARLOM, ETTY, ENGLEHEART, ELMES, and EWING                                                                                                                                                                                                                                                                                                                                                                   | 9  | " | 3  | 6 |
| <i>White</i>     | 373 | FIELDING (Copley), a water colour drawing of Shoreham harbour—a fine effect of sun setting; with an autograph note                                                                                                                                                                                                                                                                                                             | 1  | 6 | 6  | " |

|   |    |    |                                                                                                                                                                                                                                                                |    |                   |
|---|----|----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|-------------------|
|   | 16 | .. | 374 FLAXMAN (John), his own portrait, by Jackson, Thompson, and Daniel; two portraits, copied in water colours, by J. T. Smith, from the bust, &c.; and a drawing the death of Julius Cæsar, a very elaborate composition in sepia; with two autograph letters | 9  | <i>N. Paley</i>   |
| 4 | 4  | "  | 375 ————— beautiful classical compositions in pencil, chalk, and sepia—a most valuable and interesting collection                                                                                                                                              | 14 |                   |
| 1 | 2  | .. | 376 ————— drawings in chalk and sepia—all very fine, principally domestic subjects                                                                                                                                                                             | 6  | <i>Robt. Ag.:</i> |
| " | 18 | .. | 377 ————— ornamental and other drawings; studies from the antique; a cow's head; a spirited sketch in caricature, called Moses, &c.                                                                                                                            | 11 | <i>do</i>         |
| " | 12 | .. | 378 ————— studies from the antique, of hands, feet, legs, and drapery, in black chalk                                                                                                                                                                          | 25 |                   |
| " | 10 | "  | 379 ————— figures from the antique, in black chalk                                                                                                                                                                                                             | 7  | <i>Robt. Ag.:</i> |
| " | 10 | "  | 380 ————— figures from the antique, in black chalk                                                                                                                                                                                                             | 8  |                   |
| " | 12 | "  | 381 ————— studies of heads and children, from the Italian masters, &c., in black chalk                                                                                                                                                                         | 12 |                   |
| " | 6  | .. | 382 ————— studies of heads from the antique, in black chalk                                                                                                                                                                                                    | 21 |                   |
| 3 | 18 | .. | 382* ————— the acts of mercy, engraved by F. C. Lewis, large paper proofs and etchings                                                                                                                                                                         | 14 | <i>Scanes.</i>    |
| " | 11 | .. | 383 FRANCIA (L.), sketches of landscapes in water colours and sepia; and two specimens of his soft ground etchings                                                                                                                                             | 7  |                   |
| " | 16 | .. | 385 FUSELI (Henry), a portrait of Mr. Fuseli, by Newton, he is represented asleep; engraved portraits of him, by Holloway, Evans, Thompson, F. C. Lewis, &c.; autographs, notes, &c.                                                                           | 22 |                   |
| 1 | 18 | "  | 386 ————— studies in pencil, chalk, and sepia, of classical and other subjects—fine, with an autograph letter to Mrs. Cosway                                                                                                                                   | 10 | <i>Amblen.</i>    |
| " | 5  | "  | 387 ————— engravings after his pictures, in curious unfinished states; etchings by him; and an autograph note                                                                                                                                                  | 24 |                   |
| " | 6  | "  | 388 FARRINGTON (Joseph), his portrait; two autograph letters; a drawing in bistre, view at Lynn; and various autographs, specimens, &c. under the letter F.                                                                                                    | 17 |                   |
| 1 | 3  | "  | 389 GAINSBOROUGH (Thomas), his own portraits; etchings by him; portraits after his pictures; the Earl of Sandwich, in different states, &c.—some scarce                                                                                                        | 19 | <i>White</i>      |

|                      |     |                                                                                                                                                                                                                                                               |    |   |    |   |
|----------------------|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|---|----|---|
| <i>White.</i>        | 390 | GAINSBOROUGH (Thomas), three drawings of landscape and cattle, in bistre and in pencil                                                                                                                                                                        | 3  | 2 |    |   |
| <i>J. Palmer.</i>    | 391 | ————— a study in oil, for the portrait of the Prince of Wales standing by his horse; a study in water colours, a sportsman by the side of his horse; a drawing in coloured chalks, Mrs. Abingdon                                                              | 3  | 1 | 1  | " |
| <i>James.</i>        | 392 | ————— studies in black chalk for the "girl and pigs;" the blue boy, on tinted paper, heightened with white; a head of a boy—fine; the execution, in bistre, done for Dr. Thicknesse, &c.                                                                      | 11 | 1 | 6  | " |
| <i>Wale.</i>         | 393 | ————— study of a landscape, in black and white chalk, on blue paper                                                                                                                                                                                           | 1  | 1 | 5  | " |
| <i>James.</i>        | 394 | GEDDES (Andrew), etchings of figures, in different states; an autograph letter; portrait of Sir W. Scott, by F. C. Lewis; the young falconer, by Hodgets, &c.                                                                                                 | 13 | " | 5  | " |
| <i>Gobnagh.</i>      | 395 | GIRTIN (Thomas), his own portrait, by Reynolds; an etching of the key, to the panorama of Paris—scarce; the panorama of London; views in Paris, &c.                                                                                                           | 12 | " | 2  | 6 |
| <i>W. J. Vellon.</i> | 396 | ————— sketches of landscapes, in water colours—very fine                                                                                                                                                                                                      | 5  | 1 | 13 | " |
| <i>Palmer.</i>       | 397 | ————— drawings in water-colours—cathedral of St. Paul's; St. Paul's, Covent Garden; an elaborate sketch, in pencil, interior of a cathedral; a sketch, in pencil, of Teignmouth; a drawing in bistre, of St. George's Row, Tyburn; and a study of farm houses | 6  | " | 8  | " |
| <i>C. Hall.</i>      | 398 | ————— coloured drawings, views of London, the drawings taken on the spot which afterward served to paint the large panorama—a very beautiful series                                                                                                           | 7  | 5 | 15 | " |
| <i>Bo.</i>           | 399 | GILPIN (—), the Marquis of Lothian, engraved by Dixon—proof before all letters, touched by the artist; sketch in bistre; and etchings—very fine                                                                                                               | 7  | " | 16 | " |
| <i>White.</i>        | 400 | GLOVER (—), Kenilworth castle—a very highly finished water-colour drawing; a sketch in bistre, of trees; an etching of a landscape                                                                                                                            | 3  | 2 | 8  | " |
| <i>Brown.</i>        | 401 | GRIGNON (C.), his portrait by himself, in black chalk; drawings of landscape and figures by him; GRAVELOT, sketches by him, in bistre, of figures; and autograph specimens, &c. of artists, under the letter G.                                               | 42 | 1 | 11 | " |

|        |     |                                                                                                                                                                                                                                                                                                                                                                                      |    |           |
|--------|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|-----------|
| " 14 " | 402 | GARVEY (Edmund), the diploma of the Royal Academy, given to him on his being made an Associate, engraved by Bartolozzi                                                                                                                                                                                                                                                               | 1  | H. Palmer |
| 1 7 "  | 403 | HAYMAN (Francis), his own portrait, by Falconet and Reading; an autograph letter; Academy figures, in chalk; various vignettes, sketches, &c., in pen and ink, sepia, &c.; prints after his designs, &c.                                                                                                                                                                             | 19 |           |
| " 5 "  | 404 | HAMILTON (William), an Academy figure, in chalk; Mercury and Paris, in sepia; prints after his designs; HAYTER (George), his portrait, etched by himself, and one in lithography; three autograph notes; various etchings by him, never published; a sketch in pen and ink of a soldier; HARLOW (George), the portrait of Northcote, engraved by F. C. Lewis—in six different states | 22 | Same      |
| " 11 " | 405 | HAVELL (William), sketch of a landscape, in sepia; etching of landscape by him; HAYDON (B. R.), his own portrait, by Mrs. Dawson Turner and Posselwhite; an etching of the Elgin horses' heads; drawing in chalk on tinted paper, head of a lady; and various, under letter H.                                                                                                       | 41 |           |
|        | 406 | HEARNE (Thomas), his own portrait, by Daniel; prints after his designs; drawing in bistre, of a man cooking; another in colours, of a creole                                                                                                                                                                                                                                         | 6  | Do        |
| " 16 " | 407 | ———— studies of figures in pencil and pen and ink; and 3 landscapes                                                                                                                                                                                                                                                                                                                  | 34 | Palmer    |
| 2 6 "  | 408 | ———— drawings in water colours, Malvern Abbey, Rochester Cathedral, Windsor Castle, &c.—fine                                                                                                                                                                                                                                                                                         | 5  | Palmer    |
| 1 7 "  | 409 | HEATH (James), his own portrait, by Reynolds, Mrs. Dawson Turner, &c.; an autograph letter, and the portrait of General Washington, whole length, engraved by him; HENNING (J.), a drawing of his own portrait; and various letters and autographs; HILTON (William), a drawing, raising of the widow's son, and autograph                                                           | 20 | Palmer    |
| " 6 "  | 410 | HOPFNER (John), his own portrait by Meyers, Daniel, and Turner; etchings by, and engravings after his designs                                                                                                                                                                                                                                                                        | 12 | Same      |
| " 5 "  | 411 | ———— drawings on tinted and blue papers, in chalk, landscape and figures                                                                                                                                                                                                                                                                                                             | 10 | Do.       |
| 1 " "  | 412 | ———— drawings and sketches; figures in coloured chalks and water-colours—fine                                                                                                                                                                                                                                                                                                        | 6  | H. Allen  |

|              |                                                                                                                                                                                                                                                                                                                                                                      |    |   |    |   |
|--------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|---|----|---|
| <i>Same.</i> | 413 HONE (Nathaniel), his own portrait, by Martin and Fisher—a drawing in coloured chalks; the portrait of Mr. John Barnard, the famous collector; a sketch, in bistre, of a boy drawing; the Spartan boy; David, and other prints after his designs; HONE (Horace), card of admission to the lectures; two highly finished portraits of gentlemen, in water colours | 16 | 1 | 2  |   |
| <i>Co.</i>   | 414 HOARE (Prince), his portrait, by Daniel, &c.; and a drawing by J. T. Smith, from Bonomi's bust, with an autograph letter; HOARE (William), his portrait, by Reynolds; and an etching by him, after Gaspar Poussin—very rare                                                                                                                                      | 7  |   | 3  | 6 |
| <i>Co.</i>   | 415 HODGES (William), his portrait, by Thompson, and a note by him to Mr. West; a drawing in red chalk—women of Easter Island; another in water colours—monuments in Easter Island; HOWARD (Henry), his portrait, in chalk, by J. T. Smith, two autograph notes; a sketch, in pencil; and engravings after his designs                                               | 11 |   | 3  | 6 |
| <i>Co.</i>   | 416 HUMPHREY (Ozias), his own portrait, by Falconet, &c.; an Academy figure in chalk; and sketches in pen and ink; HUMPHREY (William), his own portrait—in different states; HUNT (William), an etching—Hill Park; Bushy churchyard, in lithography, &c.                                                                                                             | 23 |   | 7  |   |
| <i>Co.</i>   | 417 JACKSON (John), the diploma given when chosen Member of the Royal Academy, signed by the Regent, engraved by Bartolozzi                                                                                                                                                                                                                                          | 1  |   | 15 |   |
|              | 418 ————— his portrait, engraved by Ward, Thompson, &c.; autograph notes; a few etchings by him; and subjects and landscapes after his pictures and drawings                                                                                                                                                                                                         | 28 |   | 10 |   |
| <i>Allen</i> | 419 ————— an autograph note; Academy figures; sketches in sepia, pencil, and chalk                                                                                                                                                                                                                                                                                   | 23 |   | 13 |   |
| <i>White</i> | 420 ————— a highly finished drawing of Prince Hoare, in water colours; and pencil sketches of landscapes—various                                                                                                                                                                                                                                                     | 11 | 1 |    |   |

SIR JOSHUA REYNOLDS' WORKS—*continued.*

## NOBILITY AND GENTRY.

|                |                                                                     |   |   |    |  |
|----------------|---------------------------------------------------------------------|---|---|----|--|
| <i>On file</i> | 421 DR. JOHNSON, by Heath, Cook, Holl, and Doughty—fine impressions | 5 |   | 10 |  |
| <i>Graves</i>  | 422 ————— by Doughty and Watson—very fine, proofs                   | 2 | 2 | 7  |  |

|   |    |   |                                                                                                                                                                                                                                                             |    |                 |
|---|----|---|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|-----------------|
| " | 15 | " | 423 General KINGSLEY, by Houghton and Hancock; Earl of KILDARE, by McArnold; Admiral KEPPEL, whole length, by Fisher; and various of the Admiral, by Doughty and Fisher, &c.—very fine impressions                                                          | 8  | <i>Colnagh.</i> |
| 1 | 10 | " | 424 Earl of KILDARE, by McArdell—touched proof; Admiral KEPPEL, by Doughty and Watson—fine proofs; General KINGSLEY                                                                                                                                         | 4  | <i>Do.</i>      |
| " | 19 | " | 425 Lord LOUGHBOROUGH, by Grozer; JOHN LEE, Esq., by Hodges—proof and print; General LAWRENCE, by Houston and Purcell; Dr. LUCAS, by McArdell; THOMAS LELAND, by Dean                                                                                       | 8  | <i>Do.</i>      |
| 1 | 10 | " | 426 Duke of LEINSTER, by Dixon—proof, with arms; JOHN LEE, Esq. by Hodges—proof before all letters; Lord LOUGHBOROUGH, by Grozer—proof; Lord LUCAN, by Jones—proof                                                                                          | 4  | <i>Do.</i>      |
| 1 | 5  | " | 427 Dr. LUCAS, by McArdell; Dr. LELAND, by Dean; Lord LUCAN, by Jones; the Duke of LEINSTER, by Dixon—all first proofs, in fine condition                                                                                                                   | 4  | <i>Do.</i>      |
| " | 18 | " | 428 JOHN LOCKHART, Esq., by McArdell; General LAWRENCE, whole length, by Ezekiel—proof; the same by Houston; Lord LIGONIER, on horseback, by Fisher; Lord Chancellor LIFFORD, by Dunkarton—all fine impressions                                             | 5  | <i>Colnagh.</i> |
| " | 6  | " | 429 Lord Chancellor LIFFORD, by Dunkarton—proof before all letters                                                                                                                                                                                          | 1  | <i>Do.</i>      |
| 2 | 10 | " | 430 Lord LANSDOWNE, Lord Ashburton, and Colonel Barré, by Ward—proof with letters, private plate                                                                                                                                                            | 1  | <i>Do.</i>      |
| 3 | 3  | " | 431 The same—proof before the letters                                                                                                                                                                                                                       | 1  | <i>Do.</i>      |
| 1 | 14 | " | 432 Archbishop MARKHAM, by J. R. Smith; Lord MALMESBURY, by Caroline Watson—proof and print; Lord R. MANNERS, whole length, by Dickenson; MARCHI, by Spilsbury and Brookshaw; Duke of MARLBOROUGH, by Houston; ZACHARIAH MUDGE, by Watson, &c. &c.—all fine | 21 | <i>Colnagh.</i> |
| 1 | 5  | " | 433 The family of the Duke of MARLBOROUGH, by C. Turner—proof                                                                                                                                                                                               | 1  | <i>Do.</i>      |
| 2 | 2  | " | 434 Lord MANSFIELD, by Bartolozzi—etching, proofs, and prints                                                                                                                                                                                               | 4  | <i>Hall.</i>    |
| 1 | 10 | " | 435 Rev. WILLIAM MASON, by Doughty; ANTHONY MALONE, by J. R. Smith; Lord ROBERT MANNERS, by Dickenson—proof; Duke of MARLBOROUGH, by Houston                                                                                                                | 4  | <i>Do.</i>      |
| 1 | "  | " | 436 Lord ROBERT MANNERS, by Dickenson—proof before any letters; Lord MOIRA, by Jones, whole length—proof                                                                                                                                                    | 2  | <i>Do.</i>      |

|                 |     |                                                                                                                                                                                                                                        |   |   |    |   |
|-----------------|-----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|----|---|
| <i>Graves</i>   | 437 | Rev. W. MASON, by Doughty; Archbishop MARKHAM, by J. R. Smith; John and ZACHARIAH MUDGE; Earl of Malmesbury, by Caroline Watson—all fine first proofs                                                                                  | 5 | 1 | 9  | " |
| <i>do.</i>      | 438 | Bishop Newton, by Watson—fine proof; the Duke of NORTHUMBERLAND, by Fisher—fine proof and print; OMAI, whole length, by Jacobi, &c.                                                                                                    | 5 | " | 10 | 6 |
| <i>Colnaghi</i> | 439 | THOMAS PERCY, by Dickenson; JOHN PATERSON, by Watson; PERCIVAL POTT, by Townley and Heath; the Earl and Countess of PEMBROKE, by Watson; Dr. Pitcairn, by Jones—private plate; JAMES PAINE and his son, by Watson—all fine impressions | 7 | 1 | 10 | " |
| <i>Graves</i>   | 440 | JOHN PATERSON, by Dickenson; the Earl and Countess of PEMBROKE, by Watson; the Earl of PEMBROKE, by Dixon; THOMAS PERCY, by Dickenson; the Duke of PORTLAND, by Murphy; JAMES PAINE and his son, by Watson—all fine and early proofs   | 6 | 8 | 13 | " |
| <i>do.</i>      | 441 | Admiral RODNEY—two different states, by Watson; ROBINSON, Bishop of Kildare—two different states, by Houston; John Reynolds (the father of Sir Joshua), by M'Ardell—private plate, &c.                                                 | 8 | " | 17 | " |
| <i>Colnaghi</i> | 442 | Admiral RODNEY, by Watson and Dickenson; Earl of ROTHES, by McArdell; Marquis of ROCKINGHAM, by Fisher and Dickenson; Lord ROMNEY, whole length, by Finlayson; Archbishop ROBINSON, by Smith—all fine impressions                      | 9 | 2 | 10 | " |
| <i>Graves</i>   | 443 | JOHN REYNOLDS (the father of Sir Joshua), by S. W. Reynolds—private plate; Dr. ROBERTSON, by Dixon; ROBINSON, Bishop of Kildare, by Houston; Admiral RODNEY, by Watson—all fine and first proofs                                       | 4 | " | 14 | " |
| <i>Colnaghi</i> | 444 | Admiral RODNEY, by Houston; Earl of ROTHES, by McArdell; Archbishop ROBINSON, by J. R. Smith; James Duke of ROXBURGH, private plate—all fine and first proofs                                                                          | 4 | 2 | 2  | " |
| <i>Graves</i>   | 445 | The Duke of RUTLAND, W. L., in the robes of the Garter—first proof, not quite finished; Marquis of ROCKINGHAM, whole length, by Fisher—unfinished proof                                                                                | 2 | 1 | "  | " |
| <i>Colnaghi</i> | 446 | LAWRENCE STERNE, by Fisher; Lord SHEFFIELD, by Jones; Earl of STRAFFORD, by McArdell; Lord SACKVILLE, by McArdell; SPENCER, the miniature painter, etched by himself (three different); JOSHUA SHARPE, by Hodges; JOHN SMITH,          | 1 | 4 | "  | " |

|   |    |    |                                                                                                                                                                                                                                            |    |                  |
|---|----|----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|------------------|
|   |    |    | by Facius; WILLIAM STRAHAN, by Jones; Admiral SAUNDERS, by McArdell; RICHARD B. SHERIDAN, by Hall; GEORGE SELWYN, by Greatbach; Mr. STEWART—private plate, by Watson—all fine impressions                                                  | 14 |                  |
| / | 17 | .. | 447 Lord GEORGE SACKVILLE, by McArdell; JOSHUA SHARPE, by Hodges; Bishop SHIPLEY, by J. R. Smith; Mr. Stuart, by Watson; B. R. Sheridan, by Hall—mostly proofs in the first state                                                          | 5  | <i>Seans</i>     |
| / | 2  | .. | 448 LAWRENCE STERNE, by Fisher—first state, before the plate was cut; Bishop SHIPLEY, by J. R. Smith; Lord GEORGE SACKVILLE, by McArdell; Mr. STEWART—private plate—the three last proofs in the first state, before any letters—very fine | 4  | <i>Se.</i>       |
|   | 11 | .. | 449 George John Earl SPENCER, whole length, in a Vandyck dress, holding a book in his hand—private plate, by C Townley; the same, half-length, by Robinson—first proof, on India paper                                                     | 2  | <i>Seans.</i>    |
| / | 2  | .. | 450 Dr. JOHN THOMAS, Bishop of Rochester, by Parker; Mr. CHARLES TOWNSHEND, by Dixon; Lord J. TOWNSHEND, by Jones—all fine, and first proofs                                                                                               | 3  | <i>Seans</i>     |
| / | 1  | .. | 451 Mr. CHARLES TOWNSHEND, by Dixon—first proof; Mr. TOLCHER, by Lupton; Col. TOWNSHEND, by McArdell; Earl TEMPLE, by Dickenson; Dr. John THOMAS, by Park; Mr. TOMKINS, by Turner—all fine impressions                                     | 9  | <i>Polograph</i> |
| / | 2  | .. | 452 Col. TOWNSHEND, by McArdell; Lord John TOWNSHEND, by Jones; Marquis of TAVISTOCK, by Watson; Earl Temple, by Dickenson—all fine proofs                                                                                                 | 4  | <i>Se.</i>       |
| / | 1  | .. | 453 Marquis of TAVISTOCK, by Watson; Earl Temple, by Dickenson, both first proofs—very fine                                                                                                                                                | 2  | <i>Seans</i>     |
|   | 11 | .. | 454 Col. TARLETON, whole length, by J. R. Smith—unfinished proof and print                                                                                                                                                                 | 2  |                  |
| 2 | 8  | .. | 455 Lord THURLOW, by Bartolozzi, in different states—etching proofs, touched proofs, &c.                                                                                                                                                   | 7  | <i>Seans</i>     |
| 2 |    | .. | 456 The Marquis of TOWNSHEND, whole length, in armour, engraved by C. Turner, private plate—proof                                                                                                                                          | 1  | <i>Polograph</i> |
|   | 11 | .. | 457 James Earl of WALDEGRAVE, by McArdell, private plate—proof before all letters; Lord VERNON, by Clint—proof; Sir W. W. WYNNE, by Reynolds                                                                                               | 3  | <i>Seans</i>     |
| / | 1  | .. | 458 WOODWARD, the comedian, by Watson—proof before all letters; Rev. THOMAS WATSON, by Hodges—proof; Dr. JOSEPH WARTON, by J. R. Smith (two different states)                                                                              | 4  | <i>Se.</i>       |

|                  |     |                                                                                                                                                                                                                                   |    |   |    |   |
|------------------|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|---|----|---|
| <i>Engraved.</i> | 459 | WOODWARD, the comedian—unfinished proof; Dr. JOSEPH WARTON, by J. R. Smith—two first proofs, one unfinished and touched upon; Mr. THOMAS WARTON, by Hodges—two proofs, in different states                                        | 5  | 1 | .  | " |
| <i>Engraved.</i> | 460 | CALEB WHITEFOORD, by Jones and Reynolds; SAMUEL WHITBREAD by Reynolds (two different states)—all proofs                                                                                                                           | 4  | " | 11 | " |
| <i>Engraved.</i> | 461 | JAMES EARL OF WALDEGRAVE, by McARDELL—private plates—fine impressions, and a proof unfinished; HORACE WALPOLE, by McARDELL; Mr. WINDHAM, by Jones and Reynolds                                                                    | 5  | " | 15 | " |
| <i>Engraved.</i> | 462 | JOSHUA WEDGEWOOD, engraved by Reynolds—first proof, before all letters, and proof with autograph                                                                                                                                  | 2  | " | 5  | " |
| <i>Engraved.</i> | 463 | JOSHUA WEDGEWOOD, engraved by Reynolds—proof and print; the same, engraved by Wedgewood, in various states                                                                                                                        | 10 | " | 14 | " |
| <i>Engraved.</i> | 464 | Anonymous, after Sir Joshua Reynolds                                                                                                                                                                                              | 9  | " | 3  | " |
| LADIES.          |     |                                                                                                                                                                                                                                   |    |   |    |   |
| <i>Engraved.</i> | 465 | Lady ST. AUBYN, etched by C. St. Aubyn—private plate; the Duchess of ANCASTER, by Houston, &c; Mrs. ABINGDON, by Judkins, Wilson, &c.                                                                                             | 11 | 1 | 2  | " |
| <i>Engraved.</i> | 466 | Lady ANCRAM, by Spilsbury—proof and prints; Countess of AYLESFORD, by V. Green; Mrs. ABINGDON, by Judkins and Sherwin                                                                                                             | 5  | 1 | 2  | " |
| <i>Engraved.</i> | 467 | Duchess of ANCASTER, by Houston—two first proofs; curious copy of the same—two different states; Lady ANCRAM, by Spilsbury—first proof; Mrs. ABINGDON, by Sherwin—first proof                                                     | 7  | 2 | 10 | " |
| <i>Engraved.</i> | 468 | Duchess of ANCASTER, whole length, by Dixon—proof and print; Duchess of ALBEMARLE, whole length, by Fisher—fine; Mrs. ABINGDON, whole length, by Watson                                                                           | 4  | 1 | 19 | " |
| <i>Engraved.</i> | 469 | The same—all fine proofs before any letters                                                                                                                                                                                       | 3  | 4 | 14 | " |
| <i>Engraved.</i> | 470 | Lady DIANA BEAUCLERCK, by Greatback; Countess of BERKELEY by McARDELL; Mrs. BONFOY, by McARDELL, Corbett, and Purcell; Mdlle. BACELLI and Lady BEAUMONT, by J. R. Smith; Miss BOSVILLE, by Watson; Mrs. BASLARD, by McARDELL, &c. | 16 | 1 | 9  | " |
| <i>Engraved.</i> | 471 | Lady BAKER, by Heath—two proofs, in different states; Lady BEAUCHAMP, by Nutter; Miss BINGHAM, by Bartolozzi, in various states                                                                                                   | 8  | 1 | 2  | " |
| <i>Engraved.</i> | 472 | Mrs. BADDELEY, with a cat in her arm, by Welsh—very rare; Lady BEAUMONT, by J. R. Smith—unfinished proof; Miss                                                                                                                    | 2  | " | "  | " |

|   |    |    |                                                                                                                                                                                                                                                                                                                                   |    |                  |
|---|----|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|------------------|
|   |    |    | BOSVILLE, by Watson—proof before all letters; Mrs. BUNBURY, by Watson—proof and print                                                                                                                                                                                                                                             | 5  |                  |
| / | 3  | .. | 473 Lady BEAUMONT, Madlle BACELLI, both by J. R. Smith; Miss BOSVILLE and Mrs. BUNBURY, by Watson; Mrs. BASTARD and Mrs. BONFOY, by McArdell—all first and fine proofs                                                                                                                                                            | 6  | <i>Scenes</i>    |
| / | 18 | .. | 474 Lady BLAKE, as Juno, by Dixon; Lady SARAH BUNBURY, by Fisher; the Duchess of BUCLEUCH and her daughter, and Lady BAMFYLD, by Watson—all whole lengths—fine                                                                                                                                                                    | 4  | <i>Portraits</i> |
| / | 11 | .. | 475 Lady BLAKE, as Juno, by Dixon; Lady SARAH BUNBURY, by Fisher; Lady BAMFYLD, by Watson—all fine, and first proofs                                                                                                                                                                                                              | 3  | <i>Scenes</i>    |
| 2 | 2  | .. | 476 Lady BLAKE, as Juno, by Dixon; Lady BROUGHTON, and the Duchess of BUCLEUCH and her daughter, both by Watson—all fine proofs                                                                                                                                                                                                   | 3  | <i>Portraits</i> |
| 2 | 2  | .. | 477 Mrs. BILLINGTON, as St. Cecilia, by Ward—unfinished proof                                                                                                                                                                                                                                                                     | 1  | <i>Scenes</i>    |
| 2 | 8  | .. | 478 Mrs. BERESFORD, adorning the statue of Hymen, by Watson—proof, rare                                                                                                                                                                                                                                                           | 1  | <i>Portraits</i> |
| / | 15 | .. | 479 Lady CARLISLE, by Watson; Lady CADOGAN, by Dean; Lady CORNWALLIS, by Watson; Lady CARYSFORT and Miss CAMPBELL, both by Green; Miss CREWE, whole length, by McArdell—all fine impressions                                                                                                                                      | 6  | <i>Scenes</i>    |
| / | 11 | 6  | 480 Mrs. COLLYER, by Watson, (two, different); Miss CREWE, by Brookshaw, Corbett, &c.; Mrs. CHAMBERS, by Corbett, Spooner, McArdell, and Hancock; Mrs. CHOLMONDELEY, by Watson, Spooner, and Corbett; Lady CARPENTER, by Watson and Corbett; Lady CATHCART, by McArdell, and various; Mrs. CALLANDER, of Craigforth—private plate | 25 | <i>Portraits</i> |
| 3 | 8  | .. | 481 Mrs. CALLANDER, of Craigforth—private plate; Lady CATHCART and Child, by McArdell; Mrs. CHOLMONDELEY, Lady CORNWALLIS, Lady CARPENTER, Mrs. COLLYER, Mrs. CREWE with her Brother, whole length, all by Watson—fine first proofs                                                                                               | 7  | <i>do</i>        |
| 2 | 15 | .. | 482 Mrs. CREWE and her Brother, whole length, by Watson; the Misses CREWE, by Dixon; Mrs. CREWE and Mrs. BOUVERIE, by Marchi; Mrs. CREWE, seated in a landscape reading, by Watson—all fine, proofs                                                                                                                               | 4  | <i>do</i>        |
| / | 11 | 6  | 483 Lady CADOGAN, by Dean; Lady CARLISLE, by Watson; the Misses CREWE, by Dixon; Mrs. CREWE and Mrs. BOUVERIE, by Watson—fine, first proofs                                                                                                                                                                                       | 4  | <i>Scenes</i>    |

|                 |                                                                                                                                                                                                           |    |   |    |   |
|-----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|---|----|---|
| <i>Bohaght:</i> | 484 Barbara Lady COVENTRY, Lady CARYSPORT, and Miss CAMPBELL, by V. Green; Lady CARLISLE, by Watson—all fine, first proofs                                                                                | 4  | 2 | 2  | " |
| <i>do</i>       | 485 Viscountess CROSBIE, whole length, by Dickenson; Lady ELIZABETH COMPTON, whole length, by V. Green; Mrs. CARNAC, whole length, by J. R. Smith—very fine impressions, with large margins               | 3  | 2 | 14 | " |
| <i>leaves.</i>  | 486 Lady ELIZABETH COMPTON, whole length, by V. Green; Lady COCKBURN, by Wilkins—both fine proofs                                                                                                         | 2  | 1 | 10 | " |
| <i>Bohaght:</i> | 487 Viscountess DUNCANNON, by Grozer (three different states); Lady DAWSON, by McArdell and Corbett; Mrs. DAMER, by J. R. Smith—fine; Lady ANN DAWSON, by McArdell—proof                                  | 7  | 2 | 2  | " |
| <i>leaves.</i>  | 488 Lady DASHWOOD and Child, by Hodges—proof, with letters; Lady ANN DASHWOOD, by McArdell; Hon. Mrs. DAMER—both of these first proofs before letters; the Duke of DEVONSHIRE and Child, by Keating—proof | 4  | 1 | 18 | " |
| <i>do.</i>      | 489 Miss DAVIDSON, by Dixon—private plate, proof before any letters—very fine and scarce                                                                                                                  | 1  | 2 | 12 | 6 |
| <i>White</i>    | 490 The same—with the letters—fine and scarce                                                                                                                                                             | 1  | 1 | 1  | " |
| <i>do.</i>      | 491 Lady BETTY DELME and her Children, whole length, seated in a landscape; the Duchess of DEVONSHIRE, whole length, both by V. Green—fine proofs                                                         | 2  | 3 | 3  | " |
| <i>Richard.</i> | 492 Lady BETTY DELME and her Children, whole length; the Duchess of DEVONSHIRE, whole length, both by V. Green; the Countess of DERBY, by Dickenson—all fine impressions                                  | 3  | 1 | 9  | " |
| <i>leaves.</i>  | 493 Frances, Countess of ESSEX, by McArdell—in different states one of which is a fine proof before any letters; others by Purcell, Moore, &c.                                                            | 6  | - | 11 | 6 |
| <i>Bohaght:</i> | 494 Lady FENHOULET, by Purcell; and Miss CHARLOTTE FISH, by Watson; Miss FORDYCE, by Corbett—one a proof; Miss KITTY FISHER, by Houston and Watson                                                        | 10 | 1 | 6  | " |
| <i>do.</i>      | 495 Miss FORDYCE, by Corbett; Miss KITTY FISHER, by Houston; Lady FENHOULET, by McArdell—proof before all letters; Lady FORTESCUE and Lady FENHOULET, both by McArdell—very fine impressions              | 6  | 1 | 7  | " |
| <i>leaves.</i>  | 496 Lady ELIZABETH FOSTER, by Bartolozzi—etchings, proofs, and prints                                                                                                                                     | 6  | - | 7  | " |

|   |   |    |                                                                                                                                                                                                                                               |   |
|---|---|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 3 | 4 | .. | 497 Countess DE GREY and Lady GRANTHAM, when young, whole lengths, in a landscape—first proof; Miss GREENWAY, by Houston—first proof; the Duchess of GORDON, by DICKENSON—proof with artist's name; Lady GIDEON, by Watson—proof with letters | 4 |
|---|---|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|

## PORTFOLIOS.

|   |    |    |                                                                                                                 |               |
|---|----|----|-----------------------------------------------------------------------------------------------------------------|---------------|
| / | 15 | .. | 498 A portfolio: seventy-six leaves, fine paper, half-bound russia—size 30 by 21½ inches                        | <i>James</i>  |
| / | 16 | .. | 499 Another, to correspond                                                                                      | <i>do</i>     |
| 2 | 3  | .. | 500 A similar lot                                                                                               | <i>do.</i>    |
| " | 12 | .. | 501 A portfolio: thirty-two leaves, fine paper—size, 35 by 23½ inches                                           |               |
| / | 1  | .. | 502 Another: fifty-six leaves, wove paper, whole-bound russia—size, 2 by 19 inches                              |               |
| / | .. | .. | 503 A ditto: ninety leaves, wove paper, half green morocco, holland flaps—28 by 19 inches                       | <i>James.</i> |
| " | 8  | .. | 504 A colombier portfolio, without leaves, holland flaps, half calf                                             |               |
| / | .. | .. | 505 A portfolio; one hundred and forty-eight leaves—15½ by 11½ inches, half-bound russia, lettered "Autographs" |               |
| / | 2  | .. | 506 A ditto: eighty-six leaves, whole bound, russia—size, 22 by 16 inches, lettered "British School"            |               |
| " | 11 | .. | 507 A ditto: fifty leaves, half calf—30 by 21 inches                                                            |               |

End of Third Day's Sale.

*Fourth Day's Sale.*

On THURSDAY, APRIL the 17th, 1845,

AT ONE O'CLOCK PRECISELY.

ILLUSTRATIONS TO ACADEMY  
CATALOGUES—*continued.*

|               |                                                                                                                                                                                                                                                                                                      |    |    |    |    |
|---------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|
| <i>Seam.</i>  | 507 JACKSON (John), portraits after his pictures, Lord Fitzwilliam, Admiral Keats, Dr. Wesley, Sir W. W. Wynne—several proofs, and private plates                                                                                                                                                    | 21 | .. | 7  | .. |
| <i>Se.</i>    | 508 ————— portraits of Lord Guildford, Sir Humphrey Davy—in different states, Dr. Wollaston, and Mr. Utterson—private plates                                                                                                                                                                         | 10 | .. | 16 | .. |
| <i>Alleg.</i> | 509 IBBETSON (J.), drawings in water colours; the cries of London; landscape and cattle, &c.; autograph of Inskipp, &c.                                                                                                                                                                              | 16 | /  | 8  | .. |
| <i>Seam.</i>  | 510 KAUFFMAN (Angelica), her own portrait, by Bartolozzi and Ridley; etchings by herself; and prints after her designs                                                                                                                                                                               | 34 | .. | 16 | .. |
| <i>Alleg.</i> | 511 ————— her own portrait, drawn by herself, in black chalk; three highly finished allegorical drawings in bistre—very fine; sketches, heads, and subjects in chalk, bistre, &c.                                                                                                                    | 12 | /  | 14 | .. |
| <i>White.</i> | 512 KIRK (T.), highly finished drawing, in coloured chalk; the finding of Perdita; Jupiter and Leda; an Academy figure; etchings by him, &c.; sketches in chalk of heads, by Sir Godfrey Kneller; with a curious receipt for a thousand pounds' worth of South Sea stock, signed by Sir Godfrey, &c. | 16 | /  | 11 | .. |
| <i>Seam.</i>  | 513 LANDSEER (Edwin), his autograph; two portraits—private plates, proofs, engraved by F. C. Lewis; two etchings of dogs, never published                                                                                                                                                            | 5  | 6  | 5  | .. |

|    |    |   |                                                                                                                                                                                                               |    |                 |
|----|----|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|-----------------|
| "  | ✓  | " | 514 LAMBERT (George), his portrait, by Faber; a receipt with his signature; two etchings of landscapes, after S. Rosa—rare; LARROON (Marcellus), three drawings, pen and pencil, &c. &c.                      | 13 |                 |
| "  | 19 | " | 515 LAWRENCE (Sir Thomas), his portrait, sketched in pen and ink, by Jackson; autograph notes, &c.; engraved portraits of Lord Londonderry, Sir Alex. Hope, by Walker; the Woodland Maid, by Bond, &c. &c.    | 14 | <i>handle</i>   |
| 8  | "  | " | 516 ————— portrait, in coloured chalks, of Wm. Godwin—a very fine specimen                                                                                                                                    | 1  | <i>do</i>       |
| 3  | 5  | " | 517 ————— portrait of a lady, in coloured chalks; a copy, in pencil, of a print, by Bartolozzi when a boy; sketches of heads, in chalk                                                                        | 7  | <i>do</i>       |
| 1  | 4  | " | 518 ————— sketches of landscapes, ornaments and drapery, in chalk and pencil                                                                                                                                  | 20 | <i>do</i>       |
| 4  | 6  | " | 519 ————— a drawing, in black chalk, of Sir Thomas himself, in the character of Romeo (vide manuscript note); various sketches of figures, in chalk and pencil                                                | 7  | <i>do</i>       |
| 10 | 10 | " | 520 ————— Academy figures; and various studies of the human figure, in black chalk, on tinted paper                                                                                                           | 8  | <i>Colnaghi</i> |
| 13 | "  | " | 521 LESLIE (C. R.), an autograph note; a highly finished and beautifully coloured drawing, subject from one of Burns's songs; Ann Page, engraved by Mitau and Englehart—India proof                           | 3  | <i>White</i>    |
| 2  | "  | " | 522 LEWIS (F. C.), two sketches in water-colours; head of a dog in aquatinta, &c.; LEWIS (John), a sketch, in pencil, in the "Sierra di Estrella;" a very fine sketch, in chalk, of a lion; and a bull's head | 8  | <i>do</i>       |
| 4  | 4  | " | 523 LEWIS (John), interior of a cottage in the Tyrol, with children at work; a sketch in water colours of a peasant of Forbach in the Black Forest, &c.                                                       | 2  | <i>Lambert</i>  |
| 2  | 18 | " | 524 LEWIS (George), a drawing in sepia; and various proofs, etchings, &c. to illustrate Dibdin's tour—many very scarce                                                                                        | 30 | <i>Shirley</i>  |
| "  | 18 | " | 525 LOUTHERBOURG (Philip), his own portrait, in different states, by Mayer; autograph notes; various etchings, by him and after his designs—some scarce                                                       | 21 | <i>Cramer</i>   |
| 2  | 6  | " | 526 ————— his own portrait, drawn in chalks by himself; and various interesting sketches in water colours and sepia                                                                                           | 10 | <i>do</i>       |

|              |     |                                                                                                                                                                                                                                                                                                                                                                                                                         |    |    |      |
|--------------|-----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|------|
| <i>Scans</i> | 527 | LEGAT (Francis), his portrait, in chalks, by Sir H. Raeburn; and various drawings, autographs, &c. under the letter L.                                                                                                                                                                                                                                                                                                  | 11 | 17 | "    |
| <i>Scans</i> | 528 | MACKENZIE (F.), a water-colour drawing, view of Whitehall; views, sections, and ornaments of Rievaulx Abbey, drawn and etched by him; MALTON (Thomas), his portrait, engraved by Barrey, and an autograph note, &c.; MARLOW (Wm.), views in Italy, &c., etched by him; MAJOR (T.), his own portrait, engraved by himself; and an autograph note; McARDELL (James), his own portrait, engraved by Earlom — in two states | 27 | 15 | "    |
| <i>Sc.</i>   | 529 | MARTIN (John), his own portrait, by Thomson, and autograph, &c.; a classical composition, landscape, in sepia; and an historical landscape, etched by him                                                                                                                                                                                                                                                               | 4  | 2  | 5 "  |
| <i>Scans</i> | 530 | MILLER (John), two drawings, one in water colours; interior of a cottage, a girl at work, and infant in a cradle; the rape of the Sabines, in sepia; portraits and autograph of MEYER, R.A.; specimens by MONOYER, MONAMY, MUNRO, MERCIER, Mrs. MEE, MOSES, &c.                                                                                                                                                         | 30 | 15 | "    |
| <i>Scans</i> | 531 | MORLAND (Samuel), his portrait, in various states, an autograph; and two sketches in pen and pencil; prints after his designs; touched proofs, &c.                                                                                                                                                                                                                                                                      | 17 | 2  | " "  |
| <i>Scans</i> | 532 | MORTIMER (John), his own portrait; and various by and after his designs                                                                                                                                                                                                                                                                                                                                                 | 24 | 3  | "    |
| <i>Sc.</i>   | 533 | ———— his own portrait, drawn in water colours by himself; Academy figures; and sketches in chalk, pen, and pencil                                                                                                                                                                                                                                                                                                       | 7  | 15 | "    |
| <i>Scans</i> | 534 | MOSER (G. M.), his own portrait; sketches in pencil, and in sepia, by J. T. Smith; Academy figures, in red and black chalk; a beautiful design for a candlestick, in sepia; his autograph, &c.                                                                                                                                                                                                                          | 17 | 1  | 2 "  |
| <i>Scans</i> | 535 | MOSER (Miss Mary), drawings, in water colours, of flowers                                                                                                                                                                                                                                                                                                                                                               | 14 | 16 | "    |
| <i>Scans</i> | 536 | MULREADY (W.), his portrait, by J. T. Smith; an autograph letter; a sketch of old houses, in sepia; a drawing by MUNN; autograph of Muss the enameller, &c.                                                                                                                                                                                                                                                             | 7  | 15 | "    |
| <i>Scans</i> | 537 | NEWTON (Gilbert Stuart), an Academy figure of a female in coloured chalk, on tinted paper; the Nurse, a most beautiful drawing in coloured chalks; his autograph; and a proof of the billet doux, by F. C. Lewis.                                                                                                                                                                                                       | 5  | 13 | 10 " |

|    |     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |    |                  |
|----|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|------------------|
| 15 | 538 | NOLLEKINS (Joseph), his portrait, by C. Turner, Scriven, &c.; autograph note; and admission to the lectures; NEWTON (F. M.), an autograph letter; NASMYTH (Alex.), an autograph letter; Nichols (J.), two letters to Earl Ferrers, &c.                                                                                                                                                                                                                                                                          | 18 | <i>Samble</i>    |
| 9  | 539 | NORTHCOTE (James), portrait of himself, by Worthington, Prince Hoare, Ridley, Kingsbury, Leney, Condé, &c.; various autograph notes, &c.                                                                                                                                                                                                                                                                                                                                                                        | 27 | <i>Samble</i>    |
| 7  | 540 | OPIE (John), his own portrait, by Ridley, Reynolds, &c.; Mrs. OPIE, by Cooper; females, Academy figures, in black chalk; OTTLEY (W. S.), a beautiful composition, in sepia, the mother and child                                                                                                                                                                                                                                                                                                                | 10 | <i>do</i>        |
| 7  | 541 | OWEN (W.), his own portrait, by Meyer—proof and print; an autograph note; two drawings in water colours; views in the Green Park; subjects and portraits, engraved by Meyer, after his designs—proofs and fine impressions                                                                                                                                                                                                                                                                                      | 15 |                  |
| 2  | 542 | PROUT (Samuel), his autograph; three early sepia drawings, sea pieces; and a fine water colour drawing of old houses in Germany                                                                                                                                                                                                                                                                                                                                                                                 | 8  | <i>Samble</i>    |
| 10 | 543 | PHILLIPS (Thos.), his autograph, and ticket of admission to the lectures; a touched proof of the Earl of Egremont, engraved by Reynolds; portrait of Mr. Hatchell—private plate; PETHER, (W.), his portrait; sketch, in pencil, by J. T. Smith; likewise one in mezzotinto; PYNE (W. H.), a drawing, in sepia, old London bridge, &c.; PAPWORTH (John), drawing, in sepia, an interior; PALMER (—), fine sketches, in sepia; PETERS (Rev. W.), his portrait, by Leney; and his autograph to a receipt for £200. | 16 | <i>Samble</i>    |
| 14 | 544 | PLOTT (John), his portrait, in pencil, drawn by Edward Edwards; and a highly finished water colour drawing of fruit; POPE (Clara Maria), her own portrait, by Bartolozzi; and a water colour drawing of roses                                                                                                                                                                                                                                                                                                   | 4  | <i>Polograph</i> |
| 9  | 545 | PORTER (Robert Kerr), his portrait, engraved by Freeman; drawings, in water colours, chalk, and pen and ink; etchings, &c.; PUGIN (—), a water colour drawing                                                                                                                                                                                                                                                                                                                                                   | 12 | <i>Palmer</i>    |
| 2  | 546 | PAINE (J.), his portrait, by Falconet, and autograph; and various drawings, prints, and autographs under letter P.                                                                                                                                                                                                                                                                                                                                                                                              | 30 | <i>Samble</i>    |
| 11 | 547 | RAEBURN (Sir Henry), his own portrait, by Walker; an autograph note, &c.; RAMSAY (Allan), his portrait, by Vertue and Wivell; RAVENET (St. F.), his portrait, by himself.                                                                                                                                                                                                                                                                                                                                       |    | <i>do</i>        |

|                    |                                                                                                                                                                                                                                                                                                    |    |   |    |  |
|--------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|---|----|--|
|                    | REYNOLDS (S. W.), an autograph letter; and landscape, after Rembrant, engraved by himself                                                                                                                                                                                                          | 14 |   |    |  |
| <i>Polce</i>       | 548 RAMBERG (H. A.), curious autograph letter, and the interior of Royal Academy during the exhibitions of 1786 and 1787, in different states of the plates; a curious fan, mount of the same subject, printed in colours                                                                          | 11 |   | 9  |  |
| <i>James</i>       | 549 REYNOLDS (Sir Joshua), his own portrait, engraved by Bird, Sherwin, Reynolds, &c.; autograph notes; a curious account of his funeral, with the franks of the noblemen who attended it; the arms of the noble pall bearers, highly emblazoned, and other curious matters—a most interesting lot | 42 | 3 | 3  |  |
| <i>Polce</i>       | 550 ————— various engravings after his pictures—Mrs. Siddons, as the tragic muse; Edmund Burke; Bishop Newton, by Watson—proofs, &c. &c.                                                                                                                                                           | 12 | 1 | 6  |  |
| <i>P. D. White</i> | 51 ————— a study, in red chalk, girl leaning on her hand—very fine; a female head, in chalk; and Miss Horneck                                                                                                                                                                                      | 3  | 2 | 8  |  |
| <i>James</i>       | 552 ————— a drawing of St. Christopher, copied by Sir Joshua, after Guido; and various sketches in pencil, pen and ink, &c.                                                                                                                                                                        | 10 | 1 | 11 |  |
| <i>Lamke</i>       | 553 REINAGALE (Philip), his portrait, in pencil, by J. T. Smith; and a landscape, in pencil; REINAGLE (R. R.), landscape, in pencil and water colours; REPTON (G.), his portrait; ROMNEY (George), his portrait, engraved by Caroline Watson &c.; Ross (Sir W.), female figure, in pencil, &c.     | 29 |   | 9  |  |
| <i>James</i>       | 554 RICHARDS (John), his portrait, by J. T. Smith; drawings in water colours, a farm, with cattle; Tetbury Castle; sepulchre of the Arundel family; a barn; an old church; autograph letters, &c.; a note from Mr. Rigaud                                                                          | 10 |   | 14 |  |
| <i>Lamke</i>       | 555 ROWLANDSON (Thos.), his portrait, drawn by J. T. Smith; and various engravings by and after his designs                                                                                                                                                                                        | 22 |   | 3  |  |
|                    | 556 ————— water colour drawings by him; the model at the Royal Academy, and similar                                                                                                                                                                                                                | 9  | 1 | 11 |  |
|                    | 557 ————— water colour drawings; sketches of heads                                                                                                                                                                                                                                                 | 13 |   | 15 |  |
|                    | 558 ————— the connoisseur; old one asleep, &c.                                                                                                                                                                                                                                                     | 17 |   | 18 |  |
|                    | 559 ————— the special jury, and others                                                                                                                                                                                                                                                             | 10 |   | 3  |  |
| <i>N. Polce</i>    | 560 The inquisition, &c.                                                                                                                                                                                                                                                                           | 10 |   | 15 |  |
| <i>Do</i>          | 561 The print auction, &c.                                                                                                                                                                                                                                                                         | 7  |   | 10 |  |

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|---|----|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|-----------------|
| / | /  | 562 | RUSSELL (W.), boy's head, on tinted paper, in chalk; RYLEY (C. R.), Academy figures, in red and black chalk; drawings, in bistre, from English history, &c.; RUNCIMAN (Alex.), his portrait; and etchings, by him; RYLAND (W. W.), his portrait, by Falconet; an autograph note, &c. &c. &c.                                       | 25 |                 |
| " | 8  | 563 | SANDBY (Paul), his portrait, engraved by Thomson, Evans, Pollard, Falconet, Reynolds, Daniel, and Fisher; his autograph, &c.; etchings of landscapes and figures                                                                                                                                                                   | 32 |                 |
| " | 7  | 564 | ———— drawings in pencil, sepia, &c.; landscape and figures                                                                                                                                                                                                                                                                         | 20 |                 |
| " | 14 | 565 | ———— drawings in water colours—turnpike at Bayswater; Newark Castle; view of York; two views near Cravenhill, representing the effects of morning and evening                                                                                                                                                                      | 5  |                 |
| " | 3  | 566 | SERRES (Dominic), his portrait, in India ink, a year before his death; water colour drawings; and sketches, in sepia, of shipping and sea views; a view of Stonehenge, &c.                                                                                                                                                         | 18 |                 |
| " | 7  | 567 | SHEE (Martin Archer), his portrait, by Thompson; autograph letters and notes; SCOTT (Samuel), his portrait, by Faber; and sketch of shipping, in chalk, on blue paper; SAUERWEED (—), a very spirited sketch, on blue paper, Russian soldiers; specimens by Shelley, Seymour, &c. &c.                                              | 26 | <i>Sam. Sh.</i> |
| " | 8  | 568 | SHARPE (Wm.), his portrait, engraved by Thompson; and autograph note; specimens of his engravings in vignettes, arms, shop bills—some very rare                                                                                                                                                                                    | 20 | <i>Evans</i>    |
| " | 9  | 569 | SHERWIN (John Keyse), his portrait, engraved by himself; sketch in pencil, for his death of Lord Chatham; a water colour drawing, portrait of Mr. Pitt; the Rev. Mr. Stevens, in coloured chalk, &c.                                                                                                                               | 7  | <i>Evans</i>    |
| " | 13 | 570 | SMITH (J. R.), his portrait, drawn by J. T. Smith; his autograph; female, in water colours; an etching of a lady asleep; SMITH (Charles, painter to the great Mogul), his own portrait, etched by himself; others, engraved by Reynolds—specimen, by J. T. Smith; the three smiths of Chichester—proof before any letters, &c. &c. | 14 | <i>Bel.</i>     |
| " | 15 | 571 | SMIRKE (Richard), his own portrait, drawn by J. T. Smith; an autograph note; a drawing, in sepia; STEPHANOFF (J.), two sketches, in water colours; and various specimens, autographs, &c., under letter S.                                                                                                                         | 28 | <i>Evans</i>    |

|                   |                                                                                                                                                                                                                                                                       |    |         |
|-------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|---------|
| <i>Ball</i>       | 572 STANFIELD (Clarkson), an autograph note; a sketch, on tinted paper, in water colours; view in the Isle of Wight; a study, in body colours, for a scene                                                                                                            | 3  | 1 9 "   |
| <i>White</i>      | 573 STOTHARD (Thomas), his portrait, by Worthington; the sailor's return—touched proof; and others of vignettes; an autograph note, and receipt; a small etching, and a specimen on wood; another on stone—all by himself; and various, after his designs—some scarce | 17 | 2.4.    |
| <i>Do</i>         | 574 ————— a head of David Bruce, drawn in sepia, for a stained glass; a beautiful water colour drawing of Mrs. Jordan, in the character of Hippolita; a sepia drawing, of a lady received by Genii; the miser; and a coloured drawing of Chinese costume              | 5  | 5.17.8  |
| <i>Do.</i>        | 575 ————— the red cross knight, in water colours                                                                                                                                                                                                                      | 1  | 1 10 "  |
| <i>Lamble.</i>    | 576 STUBBS (George), his own portrait, engraved by Bretherton, Falconet, and Nicholls: three studies of lions, in chalk, on one sheet; various animals, by and after his designs                                                                                      | 16 | " 5 "   |
| <i>Palmer.</i>    | 577 THORNHILL (Sir James), his signature; the portrait of Jack Sheppard, etched by Sir James; a head of a female, in black chalk; study, in bistre, for a decoration; and a coloured sketch for a ceiling                                                             | 7  | " 13 "  |
| <i>Colnaghi.</i>  | 578 TRESHAM (Henry), his own portrait, engraved by Cardon and Chinnery, with an autograph letter; his portrait, shortly before his death, drawn in pencil by himself; sketches in sepia, &c.                                                                          | 9  | " 8 "   |
| <i>N. Palmer.</i> | 579 TOMKINS (Charles), a water colour drawing, view in France; a sea piece, in sepia                                                                                                                                                                                  | 2  | 1 17 "  |
| <i>White.</i>     | 579*TURNER (J. M. W.), his own portrait, by J. T. Smith; his autograph, and cards for the lectures; etchings by him; and specimens after his designs—some touched proofs                                                                                              | 15 | 1 " "   |
| <i>Evans</i>      | 580 ————— engraved views—proofs before the letters, on India paper, La Riccia, Dartmouth, Pola, Edinburgh, &c., by G. Cooke, and others                                                                                                                               | 5  | " 18 "  |
| <i>Colnaghi.</i>  | 581 ————— an Academy figure, in coloured chalks—very fine                                                                                                                                                                                                             | 1  | 2 12 "  |
| <i>White.</i>     | 582 ————— a view of Stonyhurst, in water-colours—a very fine drawing                                                                                                                                                                                                  | 1  | 8 .8 6. |

|   |    |    |     |                                                                                                                                                                                                                                    |    |                  |
|---|----|----|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|------------------|
| 4 | 6  | .. | 583 | TURNER, (J. M. W.), a view in England; and a study for the temple of Ægina, in water colours                                                                                                                                       | 2  | <i>J. White</i>  |
|   |    |    | 584 | ————— military costumes, etched by Dayes, and coloured by Mr. Turner—very curious; a vignette frontispiece, in sepia, for the views in Sussex                                                                                      | 7  | <i>Landse.</i>   |
| 3 | 10 | .. | 585 | ————— a sea piece—very fine                                                                                                                                                                                                        | 1  | <i>Landse.</i>   |
| " | 13 | .. | 586 | TURNER (of Oxford), an old castle and town, in water colours                                                                                                                                                                       | 1  |                  |
| " | 9  | .. | 587 | ————— specimens, autographs, and drawings, by and after TAVERNER, TAYLOR, THOMPSON, &c.                                                                                                                                            | 21 | <i>Brans.</i>    |
| 2 |    | .. | 588 | VARLEY (John), his portrait, engraved by Mrs. Dawson Turner; his autograph and horoscope; etchings by him; his list of colours, water colour, and pencil drawings                                                                  | 15 | <i>Polk.</i>     |
| " | 5  | .. | 589 | WARD (James), his own portrait, engraved by himself—one a touched proof; autograph letters, sketches in oil, water colours, &c.; VANDERBANK (J.), a study, in bistre, Don Quixotte                                                 | 16 | <i>Brans.</i>    |
| 1 | 8  | .. | 590 | WEST (Benjamin), his portrait, engraved by Meyer, Sherwin, Falconet, Caroline Watson, Holloway, Hopwood, Dawe, V. Green, &c.; autographs, letters, notes, &c., his arms emblazoned, and various interesting papers relating to him | 42 | <i>Landse.</i>   |
| " | 7  | .. | 591 | ————— specimens in lithography by him; and various after his designs                                                                                                                                                               | 15 | <i>Brans.</i>    |
| " | 7  | .. | 592 | ————— composition, sketches, &c., in water colours, bistre, and pencil; two water colour drawings of landscapes, by Mr. West, &c.                                                                                                  | 10 | <i>H. Palmer</i> |
| 2 |    | .. | 593 | WESTALL (Richard), a beautiful drawing, in sepia, the shepherd boy; another, in colours, old man reading at the door of a cottage; his autograph; and proofs after his designs, &c.                                                | 7  | <i>Landse.</i>   |
| " | 12 | .. | 594 | WESTMACOTT (Sir Richard), his portrait, by Thomson; autograph letters and notes; admission to the lectures; specimens of statues, &c., from his designs; a long letter from Mr. Westmacott, jun. to J. T. Smith, dated Rome        | 16 |                  |
| " | 10 | .. | 595 | WHEATLEY (Francis), a receipt with his autograph; drawing in India ink; and engravings after his designs; and various                                                                                                              | 17 | <i>Sell.</i>     |
| 1 | 5  | .. | 596 | WILKIE (Sir David), his own portrait, full length, after Geddes—touched proof; one by Young—two of them touched proofs autograph notes, &c.                                                                                        | 11 | <i>Landse.</i>   |

|                     |     |                                                                                                                                                                                                                                                                                             |           |
|---------------------|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|
| <i>Leffon</i>       | 597 | WILKIE (Sir David), Duncan Grey, by Ranson—first India pro of rare; the Chelsea pensioners—first proof, tinted; and various after his pictures—proofs, &c.                                                                                                                                  | 113. . .  |
| <i>White</i>        | 598 | ————— his etchings—some scarce                                                                                                                                                                                                                                                              | 92 —      |
| <i>Leffon</i>       | 599 | WILSON (Richard), his portrait, by Bromley, Bond, &c.; views in Rome, after his designs, by Rooker, &c.                                                                                                                                                                                     | 22 " 3 "  |
| <i>White</i>        | 600 | ————— Celadon and Amelia—unfinished proof by Woollett, touched in colours by Wilson                                                                                                                                                                                                         | 12. 4.    |
| <i>Sc.</i>          | 601 | ————— Solitude, ditto, ditto                                                                                                                                                                                                                                                                | 13. —     |
| <i>Col. agh.</i>    | 602 | ————— Finding of Perdita, ditto, ditto                                                                                                                                                                                                                                                      | 1. 6. —   |
| <i>Sc.</i>          | 603 | ————— a beautiful drawing in chalk, heightened with white, view of Tivoli                                                                                                                                                                                                                   | 1 " 14 "  |
| <i>A. P. Leffon</i> | 604 | ————— an Academy figure; sketches of landscapes, in chalk, &c.                                                                                                                                                                                                                              | 6 " 17 "  |
|                     | 605 | WRIGHT (Joseph, of Derby), his portrait by Ward and Blake; and his autograph; DE WILDE, chalk drawings of figures, and etchings by him; WILLIAMS (J.), etchings of landscapes, &c.                                                                                                          | 34 " 2 "  |
|                     | 606 | WYATT (Benjamin), his portrait, by Singleton; and various autograph letters; WOODFORD (Samuel), an autograph letter; WORLIDGE (T.), the Oxford commemoration, &c.                                                                                                                           | 10 " 5 "  |
| <i>White</i>        | 607 | WOOLLETT (William), his portrait, engraved by Sherwin, and Bartolozzi, painted in water colours on vellum; his autograph; a sketch of his portrait, by Hearne; three impressions in different states of the cottage Frog Hall; Temoinage de la diligence—in two different states, very rare | 16 2 16 " |
|                     | 608 | YENN (John), his portrait, by Sherwin, with his autograph; design in India ink, for a monument to King Alfred; ZOFFANJ, his autograph; study of a man's head in black chalk; sketch in coloured chalks, of a woman of Hindostan; Mr. Moody as Foiguard, after his picture by Marchi, &c.    | 10 " 12 " |
|                     | 609 | ZUCCHI (Ant.), study, in sepia, of ancient buildings; classical compositions in sepia and chalk; ZUCCARELLI (Francis), Diana, sketch on blue paper in chalk, heightened with white, &c.                                                                                                     | 11 " 14 " |
|                     | 610 | Unknown—Water colour drawings, &c.                                                                                                                                                                                                                                                          | 7 " 10 "  |

SIR JOSHUA REYNOLDS' WORKS—*continued.*

## LADIES.

- / .. 611 Miss GREENWAY, by Purcell and Corbutt; Duchess of GORDON,  
 by Dickenson; Lady GIDEON, by Watson; Countess DE GREY  
 and Lady GRANTHAM (two impressions), by Fisher 7 *Belm. ag. h.*
- " 19 .. 612 Lady SELINA HASTINGS, by Houston and Spooner; Mrs. HOPE,  
 by Fisher—private plate; Lady HYNDFORD, by McArdell;  
 Lady HAMILTON as a Bacchante, by Smith; Mrs. HARDINGE,  
 by Watson; Mrs. HARTLEY, by Marchi; Lady HERBERT and  
 Son, by Dean, &c.—fine impressions 13 *do*
2. 2. 613 Mrs. HORNECK, (two states), by McArdell—proof, and fine im-  
 pression; Mrs. HARDINGE, by Watson; Lady SELINA HASTINGS,  
 by Houston; Mrs. HUDDSFORD—private plate; Lady HUME  
 —private plate; Lady HARCOURT, by Reynolds; Lady HERBERT  
 and Son, by Dean—all fine proofs 8 *do*
4. 4. 614 Miss HORNECK, by Dunkarton; Mrs. MARY HOPE, by Fisher;  
 Mrs. WILLIAM HOPE, by Hodges; Mrs. HUDDSFORD, by  
 Meyer; Lady HERBERT and Son, by Dean—all fine proofs 6 *do*
1. 18. 615 Lady JANE HALLIDAY; the Countess of HARRINGTON, whole  
 lengths, by Valentine Green—fine proofs 2 *do*
2. 2. 616 The same—very fine impressions, with large margins; and Mrs.  
 HALE, as L'Allegro, whole length—proof 3 *do*
- 2 .. .. 617 The Honourable FRANCIS INGRAM, by J. R. Smith; Miss JACOB;  
 Lady MARY KENT, by Dean; Miss KENNEDY, by Watson—all  
 fine proofs 4 *do*
- " 19 .. 618 Mrs. IRWIN (different ones) by Watson; the Hon. F. INGRAM;  
 Lady CHARLOTTE JOHNSTONE, by Watson, Corbutt, and Thomp-  
 son; Lady MARY KENT, by Dean; A. KAUFFMAN, by Barto-  
 lozzi—fine impressions 13 *do*
- " 19 .. 619 Miss KEMBLE, by Jones—different states, curious 5 *do*
- " 15 .. 620 Mrs. LASCELLES, by Corbutt; Duchess of LEINSTER, feeding  
 chickens, by Dickenson, with portraits of Mrs. LANDSEER; Lady  
 Eliz. Lee, by Fisher; Lady S. LENOX, accompanied by Lady  
 Strangeways and Charles James Fox, by Watson 6 *do*
- / / .. 621 Lady S. LENOX, accompanied by Lady Strangeways and Charles  
 James Fox, by Watson—a most curious and early proof *In. James*

|                    |     |                                                                                                                                                                                                                                              |    |    |    |    |
|--------------------|-----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|
| <i>Same</i>        | 622 | The same—proof before all letters                                                                                                                                                                                                            | 1  | 1  | 11 | .. |
| <i>Do</i>          | 623 | The same—proof, with artist's name                                                                                                                                                                                                           | 1  | 1  | 6  | .. |
| <i>Do.</i>         | 624 | Duchess of LEINSTER (two different states); Mrs. LASCELLES;<br>Lady ELIZ. LEE—all proofs in the finest states                                                                                                                                | 4  | 4  | 4  | .. |
| <i>Robt. Smith</i> | 625 | Mrs. MORDAUNT, by J. R. Smith; Lady MELBOURNE, by Finlayson; Lady ELIZ. MONTAGUE, by McArdell and Brookshaw; Caroline, Duchess of MARLBOROUGH, by McArdell, Purcell, Fowler, &c.; Mrs. MONTAGUE, by J. R. Smith and Harding, &c.             | 16 | .. | 18 | .. |
| <i>Do</i>          | 626 | Caroline Duchess of MARLBOROUGH, by McArdell and Houston; Mrs. MORDAUNT, by J. R. Smith (two impressions); Miss MEUSE; Lady ELIZ. MONTAGUE, by McArdell; the daughter of the Duke of MONTAGUE, by Meyer—private plate, all fine first proofs | 7  | 2  | 10 | .. |
| <i>Do.</i>         | 627 | Caroline Duchess of MARLBOROUGH, with her daughter, by Houston; Mrs. MONTAGUE, by J. R. Smith; Lady MELBOURNE, by Finlayson; Mrs. MORRIS and Mrs. MORDAUNT, by J. R. Smith—all fine proofs                                                   | 5  | 2  | 10 | .. |
| <i>Do.</i>         | 628 | Mrs. MUSTERS, whole length, by J. R. Smith; the Duchess of MANCHESTER, whole length, by Watson; and Lady LOUISA MANNERS, whole length, by V. Green—very fine impressions, with large margins                                                 | 3  | 2  | 4  | .. |
| <i>Do.</i>         | 629 | The Duchess of MANCHESTER, by Watson; Mrs. MATHEW, by Dickenson; Mrs. MUSTERS, as Hebe, by Hodges; Lady MELBOURNE and son, by Watson—all whole lengths, fine                                                                                 | 4  | 3  | .. | .. |
| <i>Do.</i>         | 630 | Mrs. MUSTERS, as Hebe, by Hodges—unfinished proof; Duchess of MANCHESTER, by Watson—fine proof; Lady MELBOURNE and son, by Watson—proof, but cut; Lady LOUISA MANNERS, by V. Green—fine proof, all whole lengths                             | 4  | 5  | 5  | .. |
| <i>Do.</i>         | 631 | Hon. Miss MONCKTON, by Jacobé; Mrs. MUSTERS, by J. R. Smith; Duchess of MANCHESTER, by Watson—all whole lengths, and fine first proofs                                                                                                       | 3  | 5  | .. | .. |
| <i>Do</i>          | 632 | Mrs. MORANT—private plate, first proof, very rare; Miss MAGILL, by Watson—scarce                                                                                                                                                             | 2  | 1  | 10 | .. |
| <i>Do.</i>         | 633 | Elizabeth Countess of NORTHUMBERLAND, by Houston and Fisher                                                                                                                                                                                  | 4  | .. | 14 | .. |

|         |     |                                                                                                                                                                                                                             |    |                |
|---------|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----------------|
| 2.10 —  | 634 | Miss NELLY O'BRIEN, by Okey, Phillips, Watson and Dixon; Miss OLIVER, by Marchi—all fine first proofs                                                                                                                       | 5  | <i>Belmont</i> |
| 1.9.    | 635 | Miss NELLY O'BRIEN, by Dixon—proof; the same, by Watson and Spooner, &c.—fine impression; Miss OLIVER, by Marchi                                                                                                            | 7  | <i>Belmont</i> |
| " 19 "  | 636 | Miss PALMER, with a bird on her finger; Miss PALMER, by Doughty; Miss PRICE, by Jones; Lady PEMBROKE and son, by Dixon, &c.—all fine first proofs                                                                           | 6  | <i>Do</i>      |
| 1.1 —   | 637 | Miss PALMER, by Doughty; Mrs. PAYNE GALWAY, and Miss PALMER, by J. R. Smith—fine first proofs                                                                                                                               | 3  | <i>Do</i>      |
| 1.2 —   | 638 | Lady CATHERINE POWLET, and Miss PALMER, by J. R. Smith; Lady CAROLINE PRICE, by Jones; Miss POTTS, as Thais, by Bartolozzi, in different states, &c.                                                                        | 9  | <i>Belmont</i> |
| 1.4 ..  | 639 | The Hon. Mrs. PARKER, whole length, by Watson; Miss PALMER, by Spilsbury; Lady PEMBROKE and son, by Dixon; Miss MARY PARSONS, by Housman                                                                                    | 4  | <i>Do</i>      |
| 1.15 —  | 640 | The Hon. Mrs. PARKER, whole length, by Watson—fine proof                                                                                                                                                                    | 1  | <i>Belmont</i> |
| 9.9 —   | 641 | Mrs. PELHAM feeding chickens—private plate, fine proof with all its margin, extra rare                                                                                                                                      | 1  | <i>Belmont</i> |
| £.12 —  | 642 | Mrs. ROBINSON, by Dickenson (different states), and by Burke, Burch, &c.—proofs                                                                                                                                             | 7  | <i>Do</i>      |
| 4.12 .. | 643 | The Duchess of RUTLAND, by V. Green, whole length—fine proof                                                                                                                                                                | 1  | <i>Do</i>      |
| " 10 6. | 644 | The same—fine impression; and ditto by Tomkins—proof and etching                                                                                                                                                            | 3  | <i>Do</i>      |
| " 5 -   | 645 | The Duchess of RUTLAND, by Sherwin—proofs and print, and a water colour drawing from the picture by the engraver                                                                                                            | 5  | <i>Do</i>      |
| " 13 -  | 646 | Mrs. SHERIDAN, as St. Cecilia, by Watson; Lady SPENCER, by Bartolozzi (two different states); Mrs. SMYTHE, by Bartolozzi—proofs; Prince Serge, by Bartolozzi—proof                                                          | 6  | <i>Do</i>      |
| 5.5 ..  | 647 | Lady St. ASAPH with her Son, engraved by Grozer—private plate, proof most rare                                                                                                                                              | 1  | <i>Do</i>      |
| " 12 .. | 648 | Mrs. SHERIDAN, as St. Cecilia, by Thomas Watson; Miss STANHOPE, by Caroline Watson; Lady SPENCER, by Bartolozzi, Prince Serge, &c.—fine impression                                                                          | 11 | <i>Do</i>      |
| 1 .. .. | 649 | Lady SPENCER, by Hodges, Paul and Watson; Countess of STRAFORD, by Johnson; Lady SCARSDALE, by Watson; Lady CHARLES SPENCER, by Pott and Finlayson; the SCHINDLERIN, by J. R. Smith; Lady STANHOPE, whole length, by Watson | 9  | <i>Do</i>      |

- Polmaghi* 650 The SCHINDLERIN, by J.R. Smith; Lady SCARSDALE, by Watson—proofs; Lady SEFTON—curious unfinished proof; Lady SPENCER—curious proof; Lady STRAFFORD, by McArdell—fine impression 5 / 3 ..
- Do.* 651 Lady SPENCER, by Hodges and Watson; Lady CHARLES SPENCER, by Finlayson; the SCHINDLERIN, by J. R. Smith; Lady SCARSDALE, and Lady SEFTON, by Watson—all first proofs before the letters 6 5- ..
- Do.* 652 Mrs. SHERIDAN, as St. Cecilia, and Lady CHARLES SPENCER, with her horse, by Dickenson; Mrs. SEAVORTH, by Grozer; and Georgiana Lady SPENCER and her daughter, by Watson—all fine impressions 4 2. 10-
- Frances* 653 Mrs. STANHOPE, by J. R. Smith—unfinished proof, and with artists' names; Lady CHARLES SPENCER and Mrs. SHERIDAN, as St. Cecilia, by Dickenson—both first proofs; and Georgiana Lady SPENCER and her daughter, by Watson—proof before any letters 5 3. 18-
- Polmaghi* 654 Lady STANHOPE, by Watson; Lady SALISBURY, by Green—both whole lengths and proofs 2 1. 10-
- Do* 655 Mrs. SIDDONS, as the Tragic Muse, by Haward—fine proof 1 2. 3.
- Do* 656 Mrs. TURNER, of Clints, by McArdell (two states); Mrs. TRAPAUD—proof before any letters; Marchioness of THOMOND, &c. 5 .. 16 ..
- Do* 657 Ann Viscountess TOWNSHEND, and Lady TALBOT, by Green; Mrs. TOLLEMACHE, by Jones, all whole lengths and fine impressions, with their full margins 3 2 2 ..
- Do* 658 Ann Viscountess TOWNSHEND—a curious unfinished proof, and first finished proof; Lady TALBOT, by Green—proof; Mrs. TOLLEMACHE, by Jones—proof 4 3- ..
- Frances* 659 Lady TAYLOR, by Dickenson—private plate 1 / 2 ..
- Polmaghi* 660 Miss WYNARD, by Finlayson—proof and print; Mrs. WODEHOUSE, by C. Turner—private plate 3 .. 18 ..
- Do* 661 The Ladies WALDEGRAVE, by Green—private plate, proof very rare 1 5. 7. 6
- 662 Anonymous—of ladies 7 .. 6 ..

#### PORTRAITS OF CHILDREN—MALES.

- Polmaghi* 663 Lord MORPETH, by Trotter—proof and print; Master STANHOPE, by Bartolozzi—proof and etching; children of the Duke of MARLBOROUGH, by Schiavonetti, in three states 7 .. 7 ..

- 1 1 .. 664 Lord BURGHERSH—in three states; Mr. PHILIP YORK, in three states, by Bartolozzi; Master HOARE, by Wilkin—proof; the Duke of GLOUCESTER, by C. Watson, in two states, proof; Lord ALTHORP, by Fry 10 *Colnaghi*
- .. 9 .. 665 The children of Lord MELBOURNE—proof and etching; the children of Lord GRANTHAM, three different states, by Bartolozzi 5
- 3 15 .. 666 The Masters GAWLER, by J. R. Smith, three different states; Master BUNBURY, by F. Haward—fine proof 4 *James*
- 2 " .. 667 Master BROWN, by Hodges—proof and prints, and a chalk drawing of the same; the Hon. RICHARD EDGEUMBE, by Dickenson; the Masters LEGGE, by Spilsbury, Salway, and Brookshaw; and a head of a boy, etched by Rothwell—rare 11 *Colnaghi*
- 4 4 .. 668 Master BUNBURY, by Haward and Blackmore; Hon. RICHARD EDGEUMBE, by Dickenson; Master BROWN, by Hodges—all fine and first proofs 4 *James*
- 2 2 .. 669 Hon. SEYMOUR CONWAY, by Fisher—proofs in different states, most brilliant 2 *Do*
- 2 12 6 670 The same—proof before all letters 1 *Do*
- 1 14 .. 671 The children of the Duke of BEDFORD, by Green—proof; Master BRADDYL, by Grozer—proof before the letters; the Marquis of TITCHFIELD, by Jehner—private plate, but cut close and inlaid 3 *Colnaghi*
- 2 18 .. 672 The Marquis of TITCHFIELD, by Jehner, whole length in a landscape—private plate, fine and rare, with all its margin 1 *Do*
- 4 4 .. 673 The same—most brilliant proof 1 *Do*
- 2 5 .. 674 Master CREWE, as Henry VIII.—unfinished, and fine proof before the letters; Master BRADDYL, by Jones; the Earl of DALKEITH, by Green—proofs 4 *James*
- 1 3 .. 675 Hon. SEYMOUR CONWAY, by Fisher; Master BRADDYL, by Grozer; Earl of DALKEITH, by Green—fine impression; Master CREWE, as Henry VIII., by J. R. Smith—proof; two different impressions of Jacob Bouverie 6 *Richard*

#### PORTRAITS OF CHILDREN—FEMALES.

- 1 — 676 The Ladies FITZPATRICK, as Sylvia and Collina, by Jones—proof and prints; Lord and Lady CHARLOTTE SPENCER—proof 6 *James*
- 1 6 .. 677 Lady GERTRUDE FITZPATRICK, by Dean and J. R. Smith; Miss BOOTHBY, by Park; Lady C. FITZWILLIAM, by McArdell; Lady CAROLINE HOWARD, by Green; Lady CATHERINE PEL- *Colnaghi*

- HAM, by J. R. Smith ; Miss FRANCES HARRIS, by Grozer—fine impression 10
- 678 Princess Sophia of GLOUCESTER, with a dog, by T. Watson—two proofs, one unfinished ; Lady C. FITZWILLIAM, by McArdell—proof before all letters ; Miss BOOTHBY, by Park—proof &c. ; Lady CATHERINE MANNERS 5 " 2 5"
- 679 Lady CAROLINE MONTAGUE, by J. R. Smith ; Lady Mary LESLIE, by Spilsbury—proof before all letters ; Lady GERTRUDE FITZPATRICK, by Dean ; Miss BOOTHBY, by Park ; Miss HARRIS, by Grozer—all fine proofs 5 3 —
- 680 Lady MARY LESLIE—first proof before any letters, one of them not quite finished—very rare 2 / 13 "
- 681 Lady CAROLINE HOWARD, by V. Green ; and Lady CATHERINE PELHAM, by J. R. Smith—both very fine proofs 2 3 19 "
- 682 Lady CATHERINE PAWLET, by J. R. Smith—very fine proof 1 / 4 "
- 683 Lord MALDON and Lady CAPEL, and the PENN family, both by C. Turner, and private plates—proofs 2 4 6 "
- 684 *A young girl with a poodle in her arms, a proof, apparently not quite finished. This print is nowhere mentioned, and is most probably Unique, it is engraved in mezzotinto without the artist's name* 1 10 " "

## FANCY SUBJECTS.

- Polograph* 685 HOPE NURSING LOVE, by Fisher (two states) ; HEAD of a MADONNA, by Blackmore ; UNA, by Watson and Dickenson, &c. 5 " 13 "
- Scenes* 686 INFANT HERCULES, by Ward, (two states)—first proofs ; INFANT JUPITER, by J. R. Smith—fine and scarce 3 4 4
- Polograph* 687 CROSSING the BROOK ; BACCHANTE (Mrs. Hartley), both by Marchi ; the SHEPHERDESS, by Grozer ; HOPE NURSING LOVE, by Fisher—all fine, and first proofs 45.5,
- Sc.* 688 CROSSING the BROOK, by Marchi ; BACCHUS, by J. R. Smith ; HEBE, by Jacobi—all first proofs, very fine 3 / 13 "
- Sc.* 689 DEATH of DIDO, by Grozer ; CUPID and PSYCHE—proof and etching ; the ceiling at the Royal Academy, by Grozer—scarce, all proofs 4 / 6 "
- Sc.* 690 GIRL with a DOG (Miss Bowles)—unfinished proof ; CHILDREN in the WOOD ; GIRL with LAMB, both by Watson—proofs

|        |     |                                                                                                                                                                                                                   |   |                    |
|--------|-----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|--------------------|
| 1 16   | 691 | MADONA COL BAMBINO, by J. R. Smith; GUARDIAN ANGELS, by Hodges—proofs; CALLING of SAMUEL, by J. R. Smith—fine impression                                                                                          | 3 | <i>Pol. ag. h.</i> |
| 2      | 692 | The CALLING of SAMUEL, by J. R. Smith—first proof, very fine and scarce                                                                                                                                           | 1 | <i>do</i>          |
| 4      | 693 | The CALLING of SAMUEL, by J. R. Smith; and the GUARDIAN ANGELS, by Hodges—fine proofs, with the letters, with all their margins                                                                                   | 2 | <i>do</i>          |
| 3.12.6 | 694 | St. JOHN in the WILDERNESS, by Grozer—first proof before any letters; St. JOHN with the LAMB (Master Wynne); MOSES in the BULRUSHES, both by Dean; the SLEEPING CHILD, by Doughty—fine proofs                     | 4 | <i>brass</i>       |
| 4 14   | 695 | The INFANT SAMUEL: St. JOHN with a LAMB (Master Wynne), both by Dean—fine first proofs                                                                                                                            | 2 | <i>do</i>          |
| 8      | 696 | The SNAKE in the GRASS, by Ward—proof; VENUS and CUPID—unfinished, by Reynolds, never published                                                                                                                   | 2 | <i>Pol. ag. h.</i> |
| 1 18   | 697 | MOSES in the BULRUSHES, by Dean; BACCHUS, by J. R. Smith; HEBE, by Jacobi; INFANT HERCULES, by Ward; SLEEPING CHILD, by Doughty—all fine impressions; BACCHANTE with YOUNG BACCHUS (Mrs. Harley), by Haward—proof | 6 | <i>do</i>          |
| " 13   | 698 | DEATH of Cardinal BEAUFORT, by Caroline Watson—etching and first proof; CYMON and IPHIGENIA, by Haward—proof; the SAME SUBJECT, by Geller—first proof                                                             | 4 | <i>do</i>          |

*End of Fourth Day's Sale.*

Fifth Day's Sale.On FRIDAY, APRIL the 18th, 1845.AT ONE O'CLOCK PRECISELY.SIR JOSHUA REYNOLDS' WORKS—continued.FANCY SUBJECTS.

|                  |     |                                                                                                                                                                                                                            |   |   |    |   |
|------------------|-----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|----|---|
| <i>Hodges.</i>   | 699 | BOY EATING GRAPES—unfinished proof; EDWIN, by C. Hodges—proof, scarce                                                                                                                                                      | 2 | 2 | "  | " |
| <i>Do.</i>       | 700 | THE AGE OF INNOCENCE, by Charles Turner, private plate—very rare                                                                                                                                                           | 1 | 1 | 3  | " |
| <i>Do.</i>       | 701 | THE HOLY FAMILY, small plate, by Sharp, etchings and prints, &c.                                                                                                                                                           | 5 | " | 5  | " |
| <i>White.</i>    | 702 | COUNT UGOLINO, by Dixon—very fine proof                                                                                                                                                                                    | 1 | 1 | 11 | " |
| <i>Graves.</i>   | 703 | THE SAME SUBJECT, touched proof, by Sir Joshua—very curious                                                                                                                                                                | 1 | " | 16 | " |
| <i>Reynolds.</i> | 704 | THE COVENT GARDEN CUPID and MERCURY, CUPID SLEEPING, and GIRL with BIRD, all by Dean—fine and first proofs                                                                                                                 | 4 | 4 | 4  | " |
| <i>Do.</i>       | 705 | A BACCHANTE (Lady Hamilton), by J. R. Smith; ARIADNE, by Doughty; and small copy—rare; Bacchante, by Reynolds—never published, unfinished proofs                                                                           | 4 | 1 | 14 | " |
| <i>Do.</i>       | 706 | MERCURY, and VENETIAN BOY, by Dean—first proofs; BEGGAR, by Hodges—unfinished proof; DESIGN, by Park—proof; BOY READING, by Keating; GIRL with a MUFF, by Jehner; SIMPLICITY, by Reynolds; INNOCENCE, by Yates—very scarce | 9 | 3 | 3  | " |
| <i>White.</i>    | 707 | La PETITE RUSEE, by Bause—proof                                                                                                                                                                                            | 1 | " | 11 | " |
| <i>Do.</i>       | 708 | The same—proof before any letters                                                                                                                                                                                          | 1 | 2 | "  | " |

|      |     |                                                                                                                                                                                                                                             |    |                 |
|------|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|-----------------|
| 8    | 709 | The same, fine impression, and various copies in different states, by Bond, &c.                                                                                                                                                             | 7  | <i>Polmaghi</i> |
| 6    | 710 | ANGELS by Simon, etching and proof; INFANT ACADEMY, by Howard, etching and print, &c.                                                                                                                                                       | 5  | <i>do</i>       |
| 18   | 711 | ARIADNE, by Doughty; BACCHANTE (Lady Hamilton), BANISHED LORD, both by J. R. Smith; CUPID, by Dean; DESIGN, by Park; SCHOOLBOY, by Dean; DIONYSIUS, by Jehner, &c.                                                                          | 11 | <i>do</i>       |
| 14   | 712 | GIRL with LAMBS, by Watson; the STUDIOUS BOY, by Keating; the BIRD, by Dean; BOY with CABBAGE NETS, by Hardy; JUVENILE AMUSEMENTS, by Ward; Sir JOSHUA'S FROLICK, by J. R. Smith; CRYING FORFEITS, by Turner                                | 8  | <i>do</i>       |
| 17   | 713 | FELINA, by Collyer, fine and first proof; PUCK, by Schiavonetti—etching and proof                                                                                                                                                           | 3  | <i>James</i>    |
| 14   | 714 | VENUS CHIDING CUPID, by Bartolozzi—proofs in various states; CUPID, by Dean, &c.                                                                                                                                                            | 9  | <i>do</i>       |
| 2    | 715 | VIEW OF RICHMOND HILL, by Jones; CHILDREN in the WOOD, by Caldwell; BIRTH of BACCHUS, by Sailliar; St. AGNES, by Chambers—proof and prints, &c.                                                                                             | 9  | <i>Polmaghi</i> |
| 10 6 | 716 | The FORTUNE TELLER, by Sherwin, &c.; the INFANT ACADEMY, by Haward—fine impression                                                                                                                                                          | 4  | <i>James</i>    |
| 1    | 717 | The HOLY FAMILY, by Sharp                                                                                                                                                                                                                   | 1  | <i>Polmaghi</i> |
| 14   | 718 | The INFANT HERCULES, by Hodges—proof before all letters                                                                                                                                                                                     | 1  | <i>Richard</i>  |
| 5    | 719 | The same—fine impressions; and a copy by Walker                                                                                                                                                                                             | 2  | <i>do</i>       |
| 2    | 720 | VENUS, by Collyer—proofs, two states; SNAKE in the GRASS, by J. R. Smith, etchings and proofs; GIRL and KITTEN—proof; the DEAD BIRD, etching and print, by Bartolozzi; the SLEEPING CHILD, by Summerfield—proofs; SIMPLICITY, by Thew—proof | 10 | <i>James</i>    |
| 1    | 721 | MUSCIPULA, ROBINETTA, the SLEEPING GIRL, by Jones; and various small plates by Haward, Thew, Bartolozzi, C. Watson, &c.                                                                                                                     | 14 | <i>do</i>       |
| 2 2  | 722 | ROBINETTA, MUSCIPULA—proofs, by Jones; FELINA, by Collyer, and various proofs; the AGE OF INNOCENCE, by Bartolozzi, &c.                                                                                                                     | 8  | <i>do</i>       |
| 16   | 723 | The BANISHED LORD, by Doo; the piping boy, &c.                                                                                                                                                                                              | 7  | <i>Polmaghi</i> |
| 2    | 724 | The OXFORD WINDOW, consisting of etchings, proofs, &c.                                                                                                                                                                                      | 23 | <i>James</i>    |
| 18   | 725 | The HOLY FAMILY, by Sharpe—etching and proof before any letters, fine and rare                                                                                                                                                              | 2  | <i>White</i>    |

|     |                                                                                                                                       |   |   |    |   |
|-----|---------------------------------------------------------------------------------------------------------------------------------------|---|---|----|---|
| 726 | BOY with a BOOK, Venetian boy, both by Dean; the STRAW-BERRY GIRL, by Watson; the STUDENT, by J. R. Smith, all first proofs—very fine | 4 | 2 | 6  | " |
| 727 | The BANISHED LORD, by J. R. Smith; CARTOUCHE, by Dean; man with a scroll, by Okey, &c.—all fine and first proofs                      | 4 | 2 | 8  | " |
| 728 | The BANISHED LORD, by J. R. Smith, proof before all letters—very fine; RESIGNATION, by Watson—fine proof                              | 2 | 3 | 10 | " |

### CATALOGUES OF PRINTS, BOOK SALES, &c.

|     |                                                                                                                                 |   |    |   |   |
|-----|---------------------------------------------------------------------------------------------------------------------------------|---|----|---|---|
| 729 | General Dowdeswell's British Portraits, with prices and names, half-bound, 1809                                                 | " | 10 | 6 | " |
| 730 | Mr. Thane's Prints, with prices and names, bound in calf, 1818                                                                  | " | 5  | " | " |
| 731 | Sir Joshua Reynolds' Prints and Drawings, interleaved, and half-bound morocco, 1798                                             | " | 7  | 6 | " |
| 732 | Bromley's Engraved British Portraits, half-bound calf, 1793                                                                     | " | 15 | " | " |
| 733 | George Nassau, Esq., his books and prints—priced, 1824                                                                          | " | 6  | " | " |
| 734 | Mr. Vernon's Collection of Prints—priced, half russia, 1813                                                                     | " | 2  | " | " |
| 735 | Mr. Bindly's Prints; and Sir Mark Syke's Prints, bound in one vol.                                                              | " | 15 | " | " |
| 736 | Bertel's Collection of Pictures, 1787; Descriptive Catalogue of Pictures, 1786, in one volume                                   | " |    |   | " |
| 737 | A volume containing various catalogues of pictures and curiosities, half-bound morocco                                          | " | 7  | " | " |
| 738 | Catalogue of the works of Sir Joshua Reynolds, with many manuscript additions by the late proprietor. London, 1828              | " | 5  | " | " |
| 739 | Strutt's Biographical Dictionary of Engravers, two volumes, boards. London, 1785                                                | 1 | 16 | " | " |
| 740 | Bryant's Dictionary of Painters, Engravers, &c., two volumes, bound in cloth. London, 1816                                      | 3 | 8  | " | " |
| 741 | Mr. Salt's Antiquities—priced. London, 1835                                                                                     | " | 1  | " | " |
| 742 | Gulston's Prints, half-bound—priced. London, 1786                                                                               | " | 1  | 6 | " |
| 743 | Strange's (Sir Robert) Collection of Pictures, calf. London, 1769                                                               | " | 1  | " | " |
| 744 | Ireland's Prints and Curiosities—priced. London, 1801                                                                           | " | 9  | " | " |
| 745 | Another copy                                                                                                                    | " | 5  | " | " |
| 746 | Catalogue of the Works of Sir Joshua Reynolds, half-bound and interleaved, with many notes by the late proprietor. London, 1825 | " | 15 | " | " |

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|---|----|---|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| " | ✓  | 6 | 747 Hollar's Works, sold by Evans, half-bound—priced. London, 1821                                                                                                                                   |
| " | 3  | " | 748 Mrs. Nicol's Collection of Prints, interleaved and priced, half-bound. London, 1822                                                                                                              |
| " | 2  | 6 | 749 W. Gardiner's Collection of Books, with his portrait, half-bound—rare. London, 1812                                                                                                              |
| " | 2  | 6 | 750 Dr. Chauncy's, Hering's, and Seratti's Catalogues—priced, half-bound calf, together. London, 1790, 1814, 1816                                                                                    |
| " | 6  | " | 751 Sir William Musgrove's Collection of Portraits—priced, half-russia. London, 1800                                                                                                                 |
| ✓ | 8  | { | 752 Mr. Rooker's Collection of Drawings and Prints, interleaved, but not priced. London, 1801                                                                                                        |
|   |    |   | 753 Catalogue of Sales by Greenwood, including Dr. Chauncy's, Dutton, Eyre, Monro, and other Collection of Prints, half-bound russia; it includes Mrs. Hogarth's Catalogue—priced. London, 1784—1806 |
| " | ✓  | 6 | 754 Catalogue of a Sale, by Dodd, of Prints, to illustrate Strutt, &c.—priced, half-bound, calf. London, 1810                                                                                        |
| " | ✓  | " | 755 Miss Gullston's Catalogue of Prints—priced, calf. London, 1786                                                                                                                                   |
| " | ✓  | " | 756 The Conway Collection, boards. London, no date                                                                                                                                                   |
| " | ✓  | " | 757 Mr. Willett's Prints and Books of Prints—parts 2 and 3—partially priced, half calf. London, 1812                                                                                                 |
| " | 2  | " | 758 General Dowdeswell's Prints and Drawings—priced, half-bound, calf. London, 1820                                                                                                                  |
| " | 2  | " | 759 Sir James Winter Lake's Books, Drawings, and Prints—priced, half-bound. London, 1808                                                                                                             |
| " | 2  | 6 | 760 The Library of George Steevens, Esq.—priced, half-bound. London, 1800                                                                                                                            |
| " | 13 | " | 761 A valuable Collection of British Portraits, and property of General Dowdeswell; Topography, sold by Dodd, half-bound—priced. London, 1812                                                        |
| " | 3  | 6 | 762 Another copy                                                                                                                                                                                     |
| " | 5  | 6 | 763 Books, Books of Prints and Pictures, by Hogarth, property of John Ireland, Esq.—priced. London, 1810                                                                                             |
| " | 2  | ✓ | 764 Another copy, half-bound                                                                                                                                                                         |
|   |    |   | 765 The Contents of Strawberry Hill, with purchasers' names, and prices. London, 1842                                                                                                                |

# ACADEMY CATALOGUES, &c.

|             |                                                                                                                                                                                   |   |    |   |
|-------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|----|---|
| <i>John</i> | 766 From the year 1761 to 1821 inclusive, half-bound calf; not uniform, in four volumes; bound with the first volume, are some curious early picture sales: Mrs. Nicol's copy     | 4 | 8  | " |
| <i>John</i> | 767 From the years 1769 to 1828, two volumes, half-bound, russia                                                                                                                  | 5 | 18 | " |
|             | 768 A volume, half calf, containing catalogues from 1784 to 1798; another, in boards, two of 1794, 1797, 1798, 1800, 1801, 1802, and twenty-six early catalogues; some duplicates | " | 13 | " |

# SOCIETY OF INCORPORATED ARTISTS.

|              |                                                                                                                                                                                                        |   |    |   |
|--------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|----|---|
|              | 769 Catalogues, from 1760 to 1790, half russia                                                                                                                                                         | 2 | 18 | " |
|              | 770 Catalogues, from 1761 to 1783, half calf                                                                                                                                                           | " | 15 | " |
|              | 771 Catalogues, 1762, half calf                                                                                                                                                                        | " | 2  | 6 |
| <i>John</i>  | 772 Catalogues, from 1760 to 1783, wanting 1767, 1779, 1782, in sheets                                                                                                                                 | " | 9  | " |
|              | 773 Catalogues, from 1763 to 1783, wanting 1767, 1775, to 1782, inclusive                                                                                                                              | " | 1  | " |
| <i>James</i> | 774 A volume, containing the catalogues of the British Institution, from its commencement to 1826; likewise, bound in the same volume, the catalogues of the old masters; and sixteen loose catalogues | " | 14 | " |
| <i>do</i>    | 775 Picture Sale Catalogues; some curious Academic annals and correspondence, by P. Hoare, &c. &c.—a parcel                                                                                            | " | 5  | " |

# CURIOUS TRACTS, &c.

|           |                                                                                                                                                                                                                                                                                                                                                                             |   |   |   |
|-----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|---|
| <i>do</i> | 776 A volume in quarto, lettered "Election Ball and Catalogues," containing—the Election Ball, by Inkle, of Bath, 1776; the Stage, by W. Woty; catalogue of the Third Exhibition of the Society of Arts, 1762; catalogue of Ralph's Pictures; catalogue of Pictures sold by Langsford in 1776; Bardle's Guide to the Royal Academy; Observations on the Royal Academy, 1790 | " | 6 | " |
| <i>do</i> | 777 A volume containing Tracts on Mary Tofts—very curious, as follows, viz.—the Sooterkin defeated, 1726; M. St. André's Narrative, 1727; Mr. Ahler's Observations, 1726; the Anatomist depicted, by Gullmer, 1727; Sir R. Manningham's Diary, 1726; Dr. Douglas's Advertisements, 1727; Mr. Braithwaite's                                                                  | " |   | " |

- Remarks, 1726; the rabbit woman's confession, with the engraving—scarce, 1727
- 2 6 778 A volume lettered "Criticisms," containing—Candid Observations on the Exhibitions of 1772, 1780; the Earwig, by Martin Lowe, 1781; the Bee, by H. Repton, 1787; Bad Pictures placed in a New Light, 1792
- 14 " 779 A volume containing—Testimonies to the Genius of Sir Joshua Reynolds, with his portrait, and card plate. London, 1792; a letter to Sir Joshua Reynolds
- 2 " } 780 The Trial of William Turton, Esq. for the murder of John Hollo-way. London, 1750
- 2 " } 781 A letter of advice from Alma Mater to her beloved son Jemmy Twitcher. Cambridge, 1764
- 1 " 782 A volume containing the following—Miscellany on Taste, by Mr. Pope, &c. London, 1732; with the curious Court Secret, a melancholy truth, bound in calf. London, 1741
- 3 " 783 An apology for the Life of Mr. T—— C—— (Theophilus Cibber), half-bound. London, 1740
- 2 " 784 Memoirs of the Life of Sir Stephen Fox, half-bound. London, 1717
- 1 " 785 Naunton's (Sir Robert) Fragmenta Regalia, or Observations on the late Queen Elizabeth, with portrait by Elstracke. 1642
- 2 6 786 An Explanation of the first, second, and third heats of the European Race, with curious frontispiece. London, 1740
- 1 " 787 Musgrave's Brief and True History of Sir Robert Walpole, half-bound. London, 1738
- 1 " 788 The last Will and Testament of the Right Hon. Robert, Earl of Orford, late Prime Minister of Great Britain. London, 1745
- 9 " 789 Tom King's, or the Paphian Grove, with the various humours of Covent Garden, the theatre, the gaming table, &c., with curious cuts, half-bound. London, 1738
- 6 " 790 The Sarah-act, or a Flight for Fame, a burlesque poem on Sarah Duchess of Marlborough. London, 1742
- 19 " 791 A Political and Satirical History of the Years 1756 to 1763, in 2 vols., the first vol. containing 104 humorous prints, the second, 96. London
- 792 A Defence of the Character of a Noble Lord (Earl of Scarborough), by C. Phillips. London, 1748

Scavels

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## BOTANICAL WORKS.

|                |                                                                                                                                                                                                                                                                 |    |    |   |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|---|
| <i>Bohm</i>    | 793 Transactions of the Horticultural Society of London, numerous coloured plates. London, 1812 to 1830; 7 vols., bound, parts 1 to 5, vol. 2, of the new series. London, 1835                                                                                  | 2  | 2  | " |
| <i>Swthorn</i> | 794 Transactions of the Linnæan Society, in 14 vols., and the first part of the 15th: the 12 first vols. are bound in calf, the remainder in sheets. London, 1791 to 1826                                                                                       | 3  | "  | " |
| <i>Bohm</i>    | 795 Andrews' Botanist's Repository, beautifully coloured plates, 10 vols., done up in fine half calf. London, 1799 to 1803                                                                                                                                      | 4  | "  | " |
| <i>Do</i>      | 796 Knowles' Floral Cabinet, highly finished coloured plates, 3 vols., boards. London, 1837 to 1841                                                                                                                                                             | 1  | 16 | " |
| <i>Do</i>      | 797 Michaux's North American Sylva, coloured plates, 2 vols. in 4 parts, boards. Paris, 1819                                                                                                                                                                    | 3  | 3  | " |
| <i>Do</i>      | 798 Curtis's Botanical Magazine, or Flower Garden displayed, in 68 vols., vol. 1 to 22, half-bound, russia, vol. 23 to 68 in boards; the remaining numbers, from 195 to 200, second series, in sheets, and general index to first 53 vols. London, 1787 to 1844 | 21 | "  | " |
| <i>Do</i>      | 799 Sweet's British Flower Garden, plates, highly coloured, 7 vols. in boards; 3 vols. of the first series, and 4 of the second. London, 1823 to 1838                                                                                                           | 3  | 3  | " |
| <i>Do</i>      | 800 Conrad Loddige's and Son's Botanical Cabinet, plates, highly coloured, 20 vols. in boards. London, 1818 to 1833                                                                                                                                             | 8  | 2  | " |
| <i>Do</i>      | 801 Edward's Botanical Register, coloured plates, in 28 vols., boards; alphabetical index to the first 23 vols.; 17 numbers of the continuation. London, 1815 to 1844                                                                                           | 7  | 18 | " |
| <i>Do</i>      | 802 Hooker's Companion to the Botanical Magazine, 2 vols., coloured plates, boards. London, 1835                                                                                                                                                                | "  | 16 | " |
|                | 803 Curtis's Botanical Magazine, coloured plates, 20 parts, bound in 10 vols., calf. London, 1793 to 1804                                                                                                                                                       | 1  | 11 | " |
|                | 804 Herbert's Amaryllidacæ, in forty-eight coloured plates, boards. London, 1837                                                                                                                                                                                | "  | 11 | " |
|                | 805 Sweet's Flora Australasica, coloured plates, in 1 vol. boards. London, 1827, 1828                                                                                                                                                                           | "  | 9  | " |
|                | 806 Curtis's General Index to the Plants contained in the first 53 vols. of the Botanical Magazine. London, 1828                                                                                                                                                | "  | 1  | " |

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|---|----|----|--------------------------------------------------------------------------------------------------------------------------------------------------|-------------|
| " | 10 | .. | 807 Salisbury's Paradisus Londonenni, coloured plates, 1 vol., half-bound, morocco. London, 1806                                                 |             |
| " | 18 | .. | 808 Zoological Journal, conducted by Bell, Children, and Sowerby, in 8 parts. London, 1824 to 1826                                               |             |
| 6 | .. | .. | 809 Selby's Illustrations of British Ornithology—Land Birds, large folio, seven numbers, plates highly coloured; Water Birds, 11 numbers. London | <i>John</i> |
| 7 | 7  | .. | 810 Lindley's Sertum Orchedaceum—a wreath of the most beautiful orchidaceous flowers, plates, highly coloured, 10 numbers. London, 1838 to 1842  | <i>Sale</i> |
| 5 | 18 | 6  | 811 Wallick's Plantæ Asiaticæ Rariores, plates, highly coloured, 12 numbers. London, 1829 to 1831                                                | <i>John</i> |
| " | 8  | .. | 812 A duplicate number of No. 9. London, 1831                                                                                                    | <i>do.</i>  |
| " | 4  | .. | 813 Strutt's Etchings of the Botanic Garden at Bury St. Edmunds. Norwich—no date                                                                 |             |

ILLUSTRATED BOOKS, *and* WORKS relating to  
the FINE ARTS, &c. &c.

|   |    |    |                                                                                                                                      |              |
|---|----|----|--------------------------------------------------------------------------------------------------------------------------------------|--------------|
| " | 2  | 6  | 814 The Hon. Justice Williams's Literary Trifles, chiefly Greek, privately printed. London, no date                                  |              |
| 2 | 12 | .. | 815 Ottley's History of Engravers, 2 vols., boards. London, 1816                                                                     | <i>Sale</i>  |
| " | 11 | .. | 816 The Wiggs Unmasked, being the Secret History of the Calf's Head Club                                                             | <i>Whig.</i> |
| " | 5  | 6  | 817 Pasquin's History of the Professors of Painting, &c., who have flourished in Ireland, calf. London—no date                       |              |
| " | 2  | 6  | 818 Shee's (Sir Martin Archer,) Elements of Art, in six cantos. London, 1809                                                         |              |
| " | 1  | 6  | 819 The conduct of the Royal Academy while members of the Incorporated Artists, half-bound. London, 1771                             |              |
| " | 1  | .. | 820 Walpole's Translation of "Isabel," from the Spanish of Garcilaso della Vega. Cambridge, 1805                                     |              |
|   |    |    | 821 Mackintosh's Discourses on the Study of the Law of Nature. London, 1800                                                          |              |
| " | 17 | {  | 822 Some account of a book printed at Oxford, in 1467, with the title of Exposition Sancti Jeronimo, privately printed. London, 1812 |              |

|               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |   |    |   |
|---------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|----|---|
|               | 823 F. C. Lewis's Scenery on the river Dart, thirty-five plates and three vignettes, large paper copy—proofs and etchings. London, 1820                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |   |    |   |
|               | 824 Smith's (John Thomas), Antiquities of Westminster—fine copy, several of the plates highly coloured. London, 1807                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 1 | 4  | " |
|               | 825 Edwards's Anecdotes of Painters in England, large paper, boards. London, 1808                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | " | 5  | " |
|               | 826 The Works of James Barry, Historical Painter, 2 vols. boards. London, 1809                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | " | 16 | " |
|               | 827 The Literary Works of Sir Joshua Reynolds, 2 vols. bound in calf. London, 1797                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | " | 14 | " |
|               | 828 A volume containing the following Discourses of Sir Joshua Reynolds, as originally printed :—1. Discourse given December 11th, 1769; 2. Discourse given December 14th, 1780; 3. Observations by H. Hone, 1784; 4. Discourse given December 10th, 1776; 5. Discourse given October 16th, 1780, with an autograph to Mr. Barret, from the author; 6. Discourse given December 11th, 1780; 7. Discourse given December 10th, 1784; 8. Discourse given December 10th, 1788, with autograph to Mr. Farrington from the author; besides a duplicate of the last, with an autograph to Mr. Whiteford, from the author. | " | 7  | " |
|               | 829 Barry on the Arts, half-bound. London, 1775                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | " | 1  | " |
| <i>Libbs.</i> | 830 Walpole's Anecdotes of Painting in England, with considerable additions, by the Rev. James Dallaway, five volumes, in boards, the plates and proofs on India paper. London, 1826                                                                                                                                                                                                                                                                                                                                                                                                                                | 4 | 10 | " |
|               | 831 Northcote's Life of Sir Joshua Reynolds, boards. London, 1813                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | " | 3  | 6 |
|               | 832 Malcolm's History of the Art of Caricature, boards. London, 1813                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | } | 16 | " |
|               | 833 Smith (John Thomas), his London beggar represented in a series of spirited etchings, boards. London, 1817                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |   |    |   |
| <i>James.</i> | 834 Young's Night Thoughts, with embellishments by Blake—fine old copy, in boards—scarce. London, 1797                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 1 | 9  | " |
| <i>Qu.</i>    | 835 Blake's Illustrations to the Book of Job, in twenty-one plates, India paper—proofs. London, 1826                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 2 | 10 | " |
|               | 836 Shee (Martin Archer), Rhymes on Art, boards. London, 1805                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | " | 1  | " |
|               | 837 Edwards's Letter to Sir Joshua Reynolds—no date                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | " | 1  | " |
| <i>James.</i> | 838 n Essay on Satirical Entertainments, to which is added Steven's new Lecture on Heads, fourth edition, with plates, half-calf. London, 1772                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | " | 7  | " |

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|---|----|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| " | 14 | " | 839 Pilkington's Dictionary of Painters, 2 vols., a new edition, boards. London, 1824                                                                                                 |          |
| " | 7  | " | 840 Carey's Critical Review of the Marquis of Stafford's Gallery. London, 1817                                                                                                        | Graves.  |
| " | 7  | " | 841 Ireland's Miscellaneous Papers and Legal Instruments, under the hand and seal of William Shakespeare, in folio, bound in russia. London, 1796                                     |          |
| " | 13 | " | 842 Outlines from the Ancients, etched by Lewis, four parts, large paper—proofs. London, 1828                                                                                         |          |
| " | 5  | " | 843 Lewis (F. C.), Scenery on the river Axe, in thirty plates, India paper—proof. London, 1827                                                                                        |          |
| 2 | 19 | " | 844 Some account of the Cathedral Churches of Exeter, Bath, Durham, and Gloucester, half-bound russia                                                                                 |          |
| 2 | 19 | " | 845 Some account of the Collegiate Chapel of St. Stephen's, Westminster, and of the Abbey church of St. Alban's, half-bound russia                                                    |          |
| 2 | 10 | " | 846 Lewis's Imitations of Claude Lorraine, engraved from the original drawings in the British Museum, large paper—proofs and etchings—an unique copy. London, 1837                    |          |
| 2 | 11 | " | 846 <sup>another date</sup> Lewis's Imitations of the Drawings of the late President, Sir T. Lawrence, large paper proof, on India paper—with the etching—a unique copy. London, 1839 | John.    |
| 3 | 8  | " | 848 Sir George Naylor's History of the Coronation of George IV., plates highly coloured, in five parts. London, 1824                                                                  | do       |
| 1 | 9  | " | 849 A series of subjects from the Designs of Bonington, by J. D. Harding, 4 parts—proof. London—no date                                                                               | do       |
| " | 8  | " | 850 Smith's (John Thomas), Account of the Ancient Topography of London, sheets. London, 1815                                                                                          | Graves.  |
| " | 7  | " | 851 Four parts of the fifth volume of the Vetusta Monumenta                                                                                                                           |          |
| " | 6  | " | 852 Smith's (J. T.), Antiquities of London, the plates. London, 1791                                                                                                                  |          |
| " | 19 | " | 853 The Scot's Scourge, vol. 1, containing caricatures relating to the Bute Administration—very rare                                                                                  | Colnaghe |
| " | 15 | " | 854 A Review of the Exhibition at Spring Gardens. London, 1791; Pasquin's Catalogue of the Royal Academy. London, 1794                                                                | Boyl.    |
| " | 7  | " | 855 Woodcut Illustrations to the Chronicles of London Bridge—fine proofs on India paper                                                                                               |          |
| " | 1  | " | 856 An octavo volume, containing Descriptive Catalogues of Pictures                                                                                                                   |          |
| " | 1  | " | 857 Whiston's Life of Dr. Clarke. London, 1730; Fletcher's Dreadful Phenomenon. London, 1773                                                                                          |          |

## PORTFOLIOS.

|       |                                                                                                                                        |   |    |  |
|-------|----------------------------------------------------------------------------------------------------------------------------------------|---|----|--|
| Lyo   | 858 A portfolio: 45 leaves—size 24 by 16 inches, whole bound russia, lettered "Prints relative to Hogarth"                             | 1 | 9  |  |
|       | 859 Two ditto: 91 leaves in each—size $26\frac{1}{2}$ by $19\frac{1}{2}$ inches, whole bound russia, lettered "Hogarth," vols. 1 and 2 | 1 | 10 |  |
|       | 860 Three portfolios: size 26 by $19\frac{1}{2}$ inches, half-bound purple calf, lettered "Hogarth's Work," vols. 1, 2, 3              | 1 | 10 |  |
| White | 861 A portfolio: 62 leaves—size 29 by 21 inches, half-bound                                                                            | 1 | 8  |  |

End of Fifth Day's Sale.

*Sixth Day's Sale.*

On SATURDAY, APRIL the 19th, 1845,

AT ONE O'CLOCK PRECISELY.

WORKS OF W. HOGARTH.

THE ANALYSIS OF BEAUTY.

- |           |     |                                                                                                                                                              |   |               |
|-----------|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---------------|
| 1. 6.     | 862 | COLUMBUS with the EGG, <i>W. Woodman, Esq.'s receipt for the Analysis of Beauty, with Hogarth's autograph</i> <i>fine</i>                                    | 1 | <i>Tiffin</i> |
| 5 . . . . | 863 | The same, <i>Colonel Rich's receipt, with Hogarth's autograph and seal—very fine</i>                                                                         | 1 | <i>White</i>  |
| 1. 14 —   | 864 | The same, <i>Mr. Robert Sayer's receipt, but the autograph of Hogarth cut off—an impression in its present state; a pen and ink drawing; copies, &amp;c.</i> | 6 | <i>Graves</i> |
| — 4 —     | 865 | The second plate of the Analysis of Beauty—first and second states                                                                                           | 2 | <i>Woon</i>   |
| — 9 —     | 866 | The PAIR of the ANALYSIS of BEAUTY— <i>fine one good</i>                                                                                                     | 2 | <i>Graves</i> |
| — 3 —     | 867 | <i>A pair of the same, German copies—rare</i>                                                                                                                | 2 | <i>Gibbs</i>  |
|           | 868 | Various copies and illustrations to the Analysis; and curious copy printed on linen, as a pocket handkerchief, &c.                                           | 9 |               |

2. 6 — {

APULEIUS.

- 869 A set of seven small prints to the New Metamorphoses—the frontispiece and one of the plates, *PROOFS, before the Engraver's name;* and a curious variation of the fourth plate; to which is added, a set from which Hogarth appears to have taken his designs

17 *Tiffin*

## ARMS.

10. 6 — 870 A coat of arms, being those of Lambert Earl of Cavan; a large coat of arms in a circle surrounded with ornaments, engraved by Simpson, &c. *bad condition* 3 *Graves*

## ARMS OF SIR GREGORY PAGE,

- 10 — 871 With the written inscription "only twenty five impressions taken off, Richard Morrison," No. 22 1 *Coburn*

## AYALA ARMS.

2. 7 — 872 A large coat of arms. This plate is not perfect, being cut out to the engraving and laid down 1 *Graves*

## AYLMER ARMS.

- 6 — 873 Two, differently engraved 2 *Coburn*.

## HOLLAND (JOHN) ARMS.

- 11 — 874 Various states, and copy 7 *Coburn*.

## KENDAL ARMS.

2. 13. — 875 Two impressions; large plate, 1—very fine and copy 3 *Graves*  
2. 15 — 876 The smaller plates, Nos. 2, 3, 4, 5, 6, 7, and copy 8 *do*.

## GAMBLE ARMS.

- 1 — 877 The original, with the name of "Gamble" only; 2 others, with "Ellis Gamble;" and Ireland's copies 6 *Coburn*.

## THE CHUDLEIGH ARMS.

1. ~~14~~ — 878 The original impression, with the motto "Aut vincum aut peribo;" with copy 2 *do*.

## ARMS OF PAUL DE LA MARE.

1. 10 — 879 The original print—very beautifully engraved, and very rare *not clean*. 1 *do*.

## ARTIST'S CATALOGUE.

- 10 — 880 Frontispiece to the Spring Gardens Exhibition, all the variations; the tail-piece—first and second states; and curious caricatures *engraved by Gignon*. 9 *do*.

## THE BATHOS.

|        |     |                                                                         |   |                |
|--------|-----|-------------------------------------------------------------------------|---|----------------|
| — 9 —  | 881 | The bathos, a tail-piece—very fine                                      | 1 | <i>Scenes.</i> |
| — 9 —  | 882 | Another—equally fine                                                    | 1 | <i>do</i>      |
| — 5 —  | 883 | Another, with three copies                                              | 4 | <i>do</i>      |
| 4. 4 — | 884 | A most spirited PEN AND INK DRAWING, being the first idea for the print | 1 | <i>Colu.</i>   |

## BEAVER'S ROMAN MILITARY PUNISHMENTS.

|        |     |                                                                                                                |    |               |
|--------|-----|----------------------------------------------------------------------------------------------------------------|----|---------------|
| — 4 —  | 885 | The set—fine impressions <i>modern imp?</i>                                                                    | 18 |               |
| 1. — — | 886 | The original drawing of the third plate ; 12 of the engravings—<br>fine impressions and copies <i>old imp.</i> | 18 | <i>Tiffin</i> |

## BEER STREET AND GIN LANE.

|          |     |                                                                                                                                                                             |   |               |
|----------|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---------------|
| — 5 —    | 887 | A fine pair—in the usual states                                                                                                                                             | 2 | <i>Libb.</i>  |
| — 5 —    | 888 | Another pair—equally fine                                                                                                                                                   | 2 | <i>do</i>     |
| 2. 6     | 889 | Another pair—ditto ; and various small copies                                                                                                                               | 7 | <i>do</i>     |
| 3. 10. 6 | 890 | ANOTHER PAIR, with the FRENCHMAN and WHITE-FACE BABY                                                                                                                        | 2 | <i>Scenes</i> |
| 11. 0. 6 | 891 | A most CURIOUS and INTERESTING PRINT of GIN LANE, with<br>PART of the SHED of KILMAN, the DISTILLER, BLANK and<br>OTHER VARIATIONS, from BAKER'S COLLECTION <i>perfect.</i> | 1 | <i>B.M.</i>   |

## BEFORE AND AFTER.

|         |     |                                                                             |   |              |
|---------|-----|-----------------------------------------------------------------------------|---|--------------|
| — 9 —   | 892 | A pair—very fine impressions, in the second state ; and a pair of<br>copies | 4 | <i>Libb.</i> |
| 1. 15 — | 893 | A PAIR, FIRST STATE—VERY FINE                                               | 2 | <i>Colu.</i> |

## BEGGARS' OPERA.

|         |     |                                                                                          |   |               |
|---------|-----|------------------------------------------------------------------------------------------|---|---------------|
| 3. 3 —  | 894 | The ORIGINAL DRAWING, in pen and Indian ink                                              | 1 | <i>Colu.</i>  |
| 2. 10 — | 895 | The PRINT in the FIRST STATE before the words "BEGGARS'<br>OPERA" at the top <i>fine</i> | 1 | <i>Scenes</i> |
| 1. 15   | 896 | The second and third states, with a copy <i>3? 1st.</i>                                  | 3 | <i>do</i>     |
| — 10 —  | 897 | The engraving, by W. Blake ; etching unfinished ; and first<br>proof and print           | 4 | <i>Colu.</i>  |

## THE BENCH.

|         |     |                                                                                                                                                        |   |              |
|---------|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------|---|--------------|
| 3. 18 — | 898 | In the FIRST, SECOND, and USUAL STATES, with CURIOUS MS.<br>in the HANDWRITING of HOGARTH, giving his REASONS FOR<br>PUBLISHING THE PRINT—very curious | 5 | <i>White</i> |
|---------|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------|---|--------------|

## BLACKWELL'S MILITARY DISCIPLINE.

- L.H.* 899 Only one of the sheets ; two plates in mezzotinto, &c. 3 — 3 —

## LORD BOYNE.

- Scaves* 900 His portrait, full length, in mezzotinto, by Miller, of Dublin, with a tracing on oil paper 2 1. 2 - 0

## THE BRUISER CHURCHILL.

- Do.* 901 An impression in the usual state—fine ; a small copy—scarce ; and portraits of Churchill 4 — 5 —  
*Polmagne* 902 Fine old impressions, in the second and third states 2 — 5 —  
*Coln.* 903 An IMPRESSION with the WHITE LYES—very fine 1 5 - 0. 0  
*D.* 904 An UNFINISHED PROOF, touched with CHALK, by the ARTIST—  
 from Baker's sale *only a portion of this plate* 1 5. 15. 6  
*Do.* 905 The drawing in red and black chalk *J. Hogarth?* 1 1. 1. 0

## BRITISH STAGE.

- Scaves.* 906 Three impressions, two of which are very fine *no difference* 3 — 19 —

## LADY BYRON.

- Do.* 907 The FULL-LENGTH PORTRAIT, by FABER ; and the Cut plate 2 1 - 1 -  
*Coln.* 908 The FULL-LENGTH PORTRAIT—most brilliant 1 2 — —

## CALAIS GATE.

- Scaves* 909 "O the Roast Beef of Old England"—fine 1 — 5 —  
*Coln.* 910 Various copies and illustrations—some scarce 12 / . . .

## CALVES' HEAD CLUB.

- D.* 911 The ORIGINAL DRAWING in INDIA INK ; and a sketch in pencil of the CALF'S HEAD : under the drawing is the following, in J. Ireland's handwriting—"This drawing was given to me May 9, 1789, by M. Vandergucht (whose father engraved it), as an original drawing by Hogarth" 2 3. 13. 6  
*Do* 912 The original print, in the first and second states ; and 4 curious imitations 7 — - 7 - -

## CASSANDRA.

2. 10 — 913 Small plates for the translation, published in 5 vols. 12mo.; and  
6 plates to King's Pantheon *good* 11 *Tiffin*  
— 16 — 914 A similar lot 11 *Hogarth*

## LORD CHARLEMONT.

- 5 — 915 The portrait, etched by Haynes—proof and prints 3 *Bonaghi*

## THE CHARMERS OF THE AGE.

2. 6. 4 — — 916 The ORIGINAL PRINT, from the Strawberry Hill Collection, a  
tracing by Ireland, and copies 5 *Cob.*

## CHELSEA PENSIONERS.

2. 10 — 917 The ORIGINAL SKETCH in India ink 1 *Gr.*  
— 16 — 918 Proofs of the plate engraved by W. Jas. Smith, in various states—  
plate destroyed 12 *Gr.*

## THE COCKPIT.

- 10 — 919 A fine impression of the original plate; two small copies; and  
various illustrations etched by Ripenhausen, &c. 10 *Gr.*

## COUNTRY INN YARD.

4. 9 — 920 An impression, in the first state—"No old baby" *fine* 1 *Gr.*  
— 7 — 921 Impressions in the second state, and copies 4 *Tiffin*

## THE COTTAGE.

- 1 — 922 The original impression—very rare; and copies in various  
states *not Hogarth*. 4 *Gr.*

## CUNICULARII.

- 4 — 923 The wise men of Godalming in consultation—a very fine im-  
pression, &c. *both same st.* 2 *Tif.*

## DIDO AND ENEAS.

- 13 — 924 The ORIGINAL DRAWING (said to be by Goupy), and the print  
—two fac-simile copies of the drawing 4 *Bonaghi*

## THE DISCOVERY.

- 9 — 925 A PROOF BEFORE THE LETTERS—UNIQUE *fine effect* 1 *Coln.*  
 3. 18 — 926 A fine impression of the original plate; Ireland's copy, in two  
 states; and a curious caricature *fine & perfect* 4 *Tif.*

## DISTRESSED POET AND ENRAGED MUSICIAN.

- 8 — 927 The pair, in the usual states 2 *Libbs.*  
 — 12 — 928 The ENRAGED MUSICIAN, FIRST STATE, with the WHITE  
 HORSE *stained* 1 *beams*  
 4. 6 — 929 The DISTRESSED POET, "Pope thrashing Curl;" the ENRAGED  
 MUSICIAN, with the White Horse—both in very fine con-  
 dition *both good margins* 2 *Tif.*  
 — 7 — 930 Various copies and illustrations to the print 15 *Colnagh.*

## DON QUIXOTTE.

- 12 — 931 Impressions, with the letters to the history of Don Quixotte—  
 fine, two of which are in the first states 9 *Coln.*  
 4. 4 — 932 FIRST STATES of the same 7 *Tif.*  
 6. 18 — 933 The same PROOFS *not good* 5 *beams.*  
 — 10 — 934 A drawing in black chalk, on blue paper; the CURATE and BAR-  
 BER DISGUIISING THEMSELVES *g. original?* 1 *Col.*  
 1. 5 — 935 A very fine DRAWING in SEPIA; DON QUIXOTTE RELEASING  
 the GALLEY SLAVE 1 *g.c.*  
 — 1 — 936 Copies, &c., and prints relating to Don Quixotte 16 *Sam.*

## DRUNKEN PARTY.

- 6 — 937 Engraved by Cheesman—proofs, in different states 3 *Coln.*

## ELECTION PIECES.

- 13 — 938 The ticket for the election pieces—*crossed with* different states, two having  
 served as receipts, but the autograph of Hogarth cut off 3 *white*  
 4. 14. 6 — 939 The TICKET of Mr. W. DALE for the ELECTION ENTERTAIN-  
 MENT, with HOGARTH'S AUTOGRAPH and SEAL *fine & perfect* 1 *do*  
 5 — 940 The TICKET of Dr. PITCAIRN for the THREE FIRST PRINTS of  
 the ELECTION PIECES, with HOGARTH'S AUTOGRAPH and  
 SEAL *same state* 1 *Anderson*

|           |     |                                                                                                                  |    |                   |
|-----------|-----|------------------------------------------------------------------------------------------------------------------|----|-------------------|
| 1. 4 —    | 941 | The set of Election pieces, in the usual states                                                                  | 4  | brass             |
| — 5 —     | 942 | The Election Entertainment with the four hats, but the words "the whole" effaced                                 | 1  | do                |
| — 6 —     | 943 | Another, in the same state                                                                                       | 1  | do                |
| 2. 10 —   | 944 | The ELECTION ENTERTAINMENT, in the SECOND STATE, with the COBWEB                                                 | 1  | White.            |
| — 13 —    | 945 | The SAME in the FIRST STATE, before the COBWEB                                                                   | 1  | brass             |
| 1. 1 —    | 946 | A SET of the ELECTION PIECES, in the USUAL FIRST STATE                                                           | 4  | hard ground.      |
| 2. 12. 6. | 947 | CANVASSING for VOTES—the ETCHING PERHAPS UNIQUE                                                                  | 1  | offen.            |
| 2. 2 —    | 948 | ANOTHER, MORE ADVANCED—DITTO                                                                                     | 1  | brass             |
| 7. 7 —    | 949 | ANOTHER, a PROOF—NEARLY FINISHED—DITTO                                                                           | 1  | best cond do      |
| 27. 6. —  | 950 | The ELECTION ENTERTAINMENT—a PROOF, UNIQUE                                                                       | 1  | White, brilliant. |
| — 5 —     | 951 | Various small copies, and a quantity of studies of characters in the Election, etched by Ripenhausen, in Germany | 57 | brass             |

## ENEAS IN A STORM.

|           |     |                                                                                                          |   |       |
|-----------|-----|----------------------------------------------------------------------------------------------------------|---|-------|
| 1. —      | 952 | FIRST STATE, <sup>crude</sup> before price sixpence—VERY FINE                                            | 1 | do    |
| — 10. 6 — | 953 | Second state, with the price sixpence                                                                    | 1 | brass |
| — 10 —    | 954 | Another in the second state; and Kirkall's representation of the storm in which George II. was in danger | 2 | brass |

## ENTHUSIASM DELINEATED.

|        |     |                                                                                                                                                                                                                                                               |    |        |
|--------|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|--------|
| — 8 —  | 955 | The original plate, in the usual state; copy of the first state—proof and print                                                                                                                                                                               | 3  | brass. |
| — 7 —  | 956 | Copies of the first state—proofs and print; and various illustrations, etched in Germany by Ripenhausen, &c.                                                                                                                                                  | 15 | brass. |
| 46. 4. | 957 | The ORIGINAL PRINT, in the FIRST STATE, with MANUSCRIPT DESCRIPTIONS, &c. in HOGARTH'S HANDWRITING—(according to IRELAND only TWO OTHER IMPRESSIONS of this plate are known); this interesting print is from Baker's Sale (457) <sup>perfect condition.</sup> | 1  | White  |

## FARINELLI, CUZZONI, AND SENESINO.

|        |     |                                                                                                                                                                                                                                    |   |        |
|--------|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|--------|
| 1. 9 — | 958 | An IMPRESSION in an UNDESCRIBED STATE: an HORIZONTAL LINE dividing the LANDS, CAPE in the background, "to be sold at the print shop in Newport Street, price two shillings"; another, with the line effaced, and without the price | 2 | brass. |
|--------|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|--------|

- 1.5— 959 Three impressions, various curious illustrative characters &c.; an epistle, in verse, from S—r S—o to S—a f—a. London, 1727 8 *leaves*
- 1.11.6 960 The ORIGINAL SKETCH in PEN and INK of the PORTRAIT of SENESINO; and Fac-Similies, by Sawyer 3 *Colnaghi.*

## ECTON CHURCH.

- 2 — 961 Portrait of John Palmer, Esq., under a view of the above church engraved by Baron *not done.* 1

## FARMER'S RETURN.

- 1 — 962 The ORIGINAL DRAWING in INDIA INK 1 *Coln.*
- 2 — 963 A CURIOUS PROOF, before all LETTERS, of the ORIGINAL PRINT 1 *do.*
- 5 — 964 A fine impression of the original print, and a curious small copy, &c. 3 *do.*

## FIELDING'S TICKET.

- 1 — 965 The original, and Ireland's copy *both copies* 2 *leaves.*
- 9 — 966 Curious portraits of Fielding—proofs and prints 13 *do.*

## MARCH TO FINCHLEY.

- 3 — 967 An impression, in the usual state with the two S S in Prussia 1 *leaves.*
- 9 — 968 The same—very fine *your card!* 1 *leaves.*
- 16 — 969 The same with the single S—fine 1 *leaves.*
- 8.15 — 970 The SAME, called the SUNDAY PRINT *not within pt.* 1 *leaves.*
- 8.8 — 971 The SAME—VERY FINE *with margin* 1 *White*
- 28.7 — 972 A VERY CURIOUS and ALMOST UNIQUE IMPRESSION of the SUNDAY PRINT PAINTED and PUBLISHED by WILLIAM HOGARTH; in the usual Sunday Print it is painted by William Hogarth and published; this impression is in the finest condition, and was purchased at Baker's Sale 359<sup>1</sup> 1 *White*
- 14.4 — 973 The ETCHING, MOST BEAUTIFUL AND PERHAPS UNIQUE 1 *leaves*
- 5 — 974 Various small copies and illustrations to the Print, engraved in Germany by Rippenhausen, &c. &c. 25
- 4.4 . 975 Mrs. MADDOX'S RECEIPT for the MARCH TO FINCHLEY, with HOGARTH'S AUTOGRAPH and SEAL *very much stained.* 1 *White*

## JAMES FIGG'S TICKET.

- 19 — 976 The ORIGINAL PRINT, and copy, by Ireland *both copies* 2 *Coln*

## FIGURES ON THE WALL OF THE PALACE AT CHELSEA.

3. 5 977 A unique impression from a plate which was destroyed, *vide*  
Mr. William James Smith's (the engraver's) note at the bottom  
of the print—proof impressions from the second plate 2 *Tiffin*

## MARTIN FOLKES, Esq.

- 13 — 978 A very fine impression, engraved by Hogarth; another, by Palmer;  
and 2 other small copies 5 *Granger*  
1. 1 — 979 A FINE PROOF, before any LETTERS, of the PORTRAIT ENGRAVED  
by HOGARTH 1 *Do.*

## FONTAINE'S SHOP CARD.

- 11 — 980 The ORIGINAL PLATE, but the writing underneath cut off *copy* 1 *Boyle*  
— 10 — 981 ANOTHER, similar *Boyle*  
1. 17 — 982 ANOTHER, VERY FINE STATE, and PERFECT 1 *Do.*

FOUNDLING HOSPITAL, AND PRINTS RELATING TO  
CAPTAIN CORAM.

- 15 — 983 The portrait of Captain Coram, whole length seated, engraved  
by Nutter, in mezzotinto, by McArdell, and various copies of  
the Charter, &c. 14 *Boyle*  
— 17 — 984 The same portrait by Nutter—proofs in mezzotinto, by McArdell;  
and the whole length, pointing to a child in a basket, engraved by  
Brooks 3 *Do*  
— 14 — 985 The Foundling Arms, two impressions printed in red, head-pieces  
to a ticket of an oratorio; the smaller plate to the Psalms; and  
Livesay's copies of the Drawing, in various states *not sold by the artist.* 7 *Do*  
1. 12 — 986 The CHARTER of the FOUNDLING HOSPITAL, engraved by  
MORELLON LE CAVE—very fine 1 *Do*  
8. 6 { 3. 3 — 987 The SAME—a PROOF *inscriber cut off.* 1 *Do*  
5. 5 — 988 The ORIGINAL DRAWING in INDIA INK, with an IMPRESSION of  
the PRINT 2 *Granger.*

*Both sold at Hawkins' sale & bought by me.*

## THE FOUR STAGES OF CRUELTY.

|          |     |                                                                                              |    |                  |
|----------|-----|----------------------------------------------------------------------------------------------|----|------------------|
| — 8 —    | 989 | A fine set, printed on stout paper                                                           | 4  | <i>Burns</i>     |
| — 6. 6   | 990 | Another—equally fine                                                                         | 4  | <i>Sibbs</i>     |
| — 10. 6  | 991 | Another, on THIN PAPER                                                                       | 4  | <i>Scenes.</i>   |
| 1. 17. 6 | 992 | The REWARD of CRUELTY—A MOST BEAUTIFUL PROOF—<br>UNIQUE <i>cut within pt. mark — curious</i> | 1  | <i>Colnaghi.</i> |
| — 2. 6   | 993 | Woodcuts, of the Second and Fourth Stages of Cruelty, by Bell                                | 2  | <i>Woollett.</i> |
| — 2 —    | 994 | Another pair                                                                                 | 2  | <i>Do.</i>       |
| — 3 —    | 995 | Copies—various                                                                               | 12 | <i>Burns.</i>    |

## FRANCE AND ENGLAND.

|          |     |                                                                                                                                                                     |   |                  |
|----------|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|------------------|
| — 2. 6   | 996 | A pair—pen and sepia drawings                                                                                                                                       | 2 | <i>Do</i>        |
| — 5 —    | 997 | A pair—France and England—good impressions                                                                                                                          | 2 | <i>Scenes.</i>   |
| — 2 —    | 998 | Two impressions of France, one less worked on, particularly the<br>hind quarters of the horse ; a curious coloured imitation of Eng-<br>land, engraved at Salamanca | 5 | <i>Burns</i>     |
| 6. 15. 6 | 999 | A PAIR, BEFORE THE WORDS "FRANCE" and "ENGLAND," in a<br>MOST PERFECT STATE <i>very rare.</i>                                                                       | 2 | <i>Colnaghi.</i> |

## FRONTISPIECE TO KIRBY'S PERSPECTIVE.

|         |      |                                                                                                                                  |   |                |
|---------|------|----------------------------------------------------------------------------------------------------------------------------------|---|----------------|
| 3. 10 — | 1000 | An unfinished and finished proof— <i>Woollett</i> —curious ; and a small copy<br>engraved by <i>Woollett Ireland — cut alone</i> | 3 | <i>White.</i>  |
| 4 - -   | 1001 | The ORIGINAL DRAWING, IN RED CHALK, from the Esdaile<br>Collection ; and an impression of the engraving by Woollett              | 2 | <i>Scenes.</i> |

## THE FROLIC.

|        |      |                                |   |                  |
|--------|------|--------------------------------|---|------------------|
| 3 —    | 1002 | The original print, and copies | 3 | <i>Woollett.</i> |
| — 12 — | 1003 | A similar lot                  | 3 | <i>Do.</i>       |

## FRONTISPIECE TO LAWYERS' FORTUNE.

|        |      |                                                                                                                                                                                                                                                                              |    |                           |
|--------|------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|---------------------------|
| — 19 — | 1004 | The vignette and title, with an elephant dancing on the slack <i>woodcut not H.</i><br>rope ; the battle of the pictures ; 3 impressions of Mr. Ranby's<br>house at CHISWICK—ONE A PROOF ; four heads for the cartoons,<br><i>Etâ Bela Py.</i> print and drawing, by Ireland | 11 | <i>Woollett Colnaghi.</i> |
|--------|------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|---------------------------|

## FRONT-IS-PISS.

- 1 ——— 1005 The original drawing, engraving, and copy *the print in the ff 3 Colnaghi*

## FUNERAL TICKET.

2. 2 — 1006 The ORIGINAL PRINT, and small 2 *do.*

## GAMBLE'S SHOP BILL.

- 19 — 1007 The LARGE ANGEL, with the name and address of Ellis Gamble ;  
another impression, with the letters taken out, &c. *copies* 3 *leaves.*
2. 6 — 1008 The SMALL ANGEL—the ORIGINAL, in various states—curious  
copies, a very interesting lot 11 *Colnaghi.*

## GIN DRINKERS.

- 10 — 1009 Attributed to Hogarth; the frontispiece to eight views, Rich-  
mond gardens, likewise attributed to him—in various  
states 4 *do.*

## DAVID GARRICK.

6. 6 - - 1010 The RECEIPT for the PORTRAIT of GARRICK, with HOGARTH'S  
AUTOGRAPH and SEAL; copies of the same, in different  
states 5 *White.*
- 7 — 1011 Garrick, in King Richard III.—the original plate; and various  
copies 6 *Swan.*
2. 10 — 1012 A curious mezzotinto copy, by Miller, published in Dublin 1 *Colnaghi.*
- 10. 6 1013 The ENGRAVER'S Outline, IN PENCIL *not done within pl.* 2 *do.*
3. 18 — 1014 A VERY CURIOUS ETCHING of the ORIGINAL PLATE; and the  
*finished engraving—very fine unique.* 2 *leaves.*

## GARRICK AS THE WOUNDED SOLDIER.

- 10. 6 1015 A VERY SPIRITED DRAWING in PEN and INDIA INK, from  
*Loutherbourg's collection—fac-similes of the drawing* 4 *J. C. do.*

## JAMES GIBBS.

- 19 — 1016 His portrait, by Baron, McArdeU, Hopwood, &c. 6 *do.*

- ms. L.C.* 1017 A BEAUTIFUL PROOF of the PORTRAIT, engraved by  
*McArdell not good cond.* 13.15—  
*Belmaghi* 1018 ANOTHER, of the ONE ENGRAVED BY BARON *fine* 13.15. 6

## GREAT SEAL OF ENGLAND.

- bacon* 1019 The original print—*fine* most rare; another, apparently by the same  
 artist, not described; and the seal of William III. 46—

## HAGAR AND ISHMAEL.

- Lynn* 1020 With the companion, LORD of the VINEYARD, etchings; and  
 copy, by Ireland, of the latter print 3 — 4 —

## MRS. HOLT'S ITALIAN WAREHOUSE.

- Belmaghi* 1021 The ORIGINAL PLATE, inscription cut off; pen and ink draw-  
 ing, and copy *bad* 3 — 10 —

## THE FIRST DESIGN FOR THE HAPPY MARRIAGE.

- Do* 1022 The ORIGINAL DRAWING; on the same sheet is the FIRST  
 IDEA for the DOCTORS in the HARLOT'S PROGRESS 13.15. 5  
*Do.* 1033 Proofs and variations of the fac-similes of the Happy Marriage,  
 by W.J.Smith—all that were printed, the plate destroyed 17 — 17 —  
*Do.* 1024 Proofs and variations of the Doctors—all that were printed,  
 plate destroyed 14 — 10 —

## HARLOT'S PROGRESS TICKETS.

- Do.* 1025 CHILDREN PEEPING at NATURE—the ORIGINAL DRAWING, in  
*pen and India ink* 1 —  
*Lynn* 1026 The PRINT in the FIRST STATE, with HOGARTH'S AUTO-  
 GRAPH 2.5 —  
*bacon* 1027 ANOTHER in SAME STATE, but without the autograph 1 —

## HARLOT'S PROGRESS.

- bacon* 1028 The set, with the crosses—in the usual state 6 — 14 —  
*Belmaghi* 1029 The set, with the crosses but before the alterations and retouches;  
 with an extra plate of No. 2 7 1. 1 —  
*Lf.* 1030 The SET, in the FIRST STATE—MOST BRILLIANT with margin 6 7. 10

3. 5 — 1031 Plate 4—UNFINISHED PROOF, PERHAPS UNIQUE. *This is an engraving supposed to be Hogarth's, but never finished: it is a reverse of the usual plat; efrom Baker's Sale cut within pl.* 1 *Colnaghi.*
1. — — 1032 A VERY CURIOUS FAN MOUNT, with THREE of the SUBJECTS from the HARLOT'S PROGRESS. *On it is written by J. Ireland "Given to me by Mrs. Hogarth, 1781"* 1 *Leaf.*
- 7 — 1033 A set of copies, engraved by Kirkall, printed in green 6 *Colnaghi.*
- 9 — 1034 Another set 6 *white*
- 14 — 1035 Three sets of copies—curious 14 *Colnaghi.*
- 9 — 1036 Various copies and odd plates 32 *do.*
1. 6 — 1037 Colonel Charteris, the mezzotinto — scarce; and the original drawing in pencil *E.C.* 2 *leaves.*
10. 6 — 1038 Illustrative portraits to the Harlot's Progress; the life of Colonel Charteris, &c. 8

## ORATOR HENLEY CHRISTENING A CHILD.

- 19 — 1039 An impression printed in green, engraved by J. Sympton; the same subject, differently treated, engraved by Samuel Ireland—proofs, and other states *E.C.* 6 *leaves.*

## HENRY VIII. AND ANNA BOLEYN.

- 10 — 1040 King Henry and Anna Boleyn—in the usual states 2 *Colnaghi.*
1. 1 — 1041 The same (PRICE 3s.)—fine 1 *white.*
- 10 — 1042 The same, with the FOURTEEN LINES, beginning "Here struts old pious Harry, once the great" 1 *leaves.*
6. 10 — 1043 The same—a PROOF—VERY RARE *cut to the pl. but fine* 1 *Col.*
- 11 — 1044 Various copies, and illustrations to the above print—some curious 12

## Dr. THOMAS HERRING.

- 2 — 1045 His portrait, engraved by Baron—fine 1 *Baron*
- 3 — 1046 The same, UNFINISHED—RARE and FINE *usable* 1 *Colnaghi.*
1. 3 — 1047 The same—a PROOF 1 *do.*
7. 6 — 1048 The same 1 *leaves.*
4. 6 — 1049 The same—good impression; others by Moseley, &c. 9 *Baron*

## BUST OF HESIOD.

- 5 — 1050 The ORIGINAL DRAWING; the ENGRAVING; and two copies 5 *leaves*
- E.C.*  
*End of Sixth Day's Sale.*

*Seventh Day's Sale.*

On MONDAY, APRIL the 21st, 1845,

AT ONE O'CLOCK PRECISELY.

DR. BENJAMIN HOADLEY.

- |                |      |                                                             |          |
|----------------|------|-------------------------------------------------------------|----------|
| <i>Hogarth</i> | 1051 | His portrait, engraved by Baron ; and others by Vertue, &c. | 6 — 12 — |
| <i>beaver</i>  | 1052 | His portrait, engraved by Baron—very fine                   | 1 — 5 —  |

PORTRAITS OF HOGARTH.

- |                |      |                                                                                                                                      |                  |
|----------------|------|--------------------------------------------------------------------------------------------------------------------------------------|------------------|
| <i>Hogarth</i> | 1053 | A mezzotinto, by Charles Townley, when young, etched by Ireland; with a pipe in his hand, in lithography, from Roubiliac's bust, &c. | 11 — 5 —         |
| <i>do</i>      | 1054 | The same—prints, &c. ; and others—various                                                                                            | 15 <i>1. 6</i> — |
| <i>do</i>      | 1055 | A curious collection of his portraits drawing, with his hat on his head—mostly rare                                                  | 14 <i>1. 4</i> — |
| <i>do</i>      | 1056 | A collection of modern copies from the portrait in a fur cap ; some proofs, &c.                                                      | 20 — 11 —        |
| <i>do</i>      | 1057 | His portrait in a fur cap, engraved by Smith, in different states                                                                    | 3 — 5 —          |
| <i>beaver</i>  | 1058 | His portrait, seated painting, in the last states <i>one Sergeant</i>                                                                | <i>12 —</i>      |
| <i>beaver</i>  | 1059 | The same PORTRAIT, with the WHITE HEAD ; and SERGEANT PAINTER: the words " <i>The face engraved by W. Hogarth</i> " effaced          | 1 — 9 —          |
| <i>do</i>      | 1060 | Another, in the <del>SAME STATE</del> <i>Serjeant Painter</i>                                                                        | 1 — 17 —         |
| <i>do</i>      | 1061 | The same PORTRAIT, with the words " <i>The face engraved by W. Hogarth</i> " <i>cut close but curious</i> .                          | 1 — 17 —         |
| <i>Hogarth</i> | 1062 | Gulielmus Hogarth, with his dog, in a fur cap, engraved by Spooner—very rare                                                         | 1 <i>1. 1</i> —  |

- 15 — 1063 GULIELMUS HOGARTH, WITH HIS DOG, IN A FUR CAP, "SE IPSE PINKIT, 1749" *had state cut more* 1 *Graves.*  
 1.17 — 1064 ANOTHER IMPRESSION, IN THE SAME STATE *better* 1 *do*  
 1.10 — 1065 ANOTHER IMPRESSION, BUT BEFORE THE WORDS "SE IPSE <sup>*resatched out*</sup> PINKIT"—RARE AND FINE 1 *White*  
 21.10.6 1066 ANOTHER MOST BRILLIANT PROOF, PERHAPS UNIQUE, from Baker's Sale *cut within the pl.* 1 *do*

## HOGARTH'S TOUR.

- 2.1 — 1067 A coloured set, in imitation of the drawings—proofs before letters 9 *S.C. (Coffin)*  
 — 15 — 1068 A similar set 9 *Graves*  
 — 5 — 1069 A set—plain 9 *do*

## HOGARTH'S CARD.

- 1.4 — 1070 The copy, in different states, by Ireland; an India ink drawing for a card, very similar to Hogarth's; a very interesting letter of Lord Charlemont to Mrs. Hogarth, relating to engraving the Lady's last stake; two pieces of Hogarth's handwriting, about Punch's theatre; and an engraved ticket 7 *Sept. coll.*

## HOGARTH'S CYPHER,

- 8 — 1071 Intended by him for his books 1 *White*  
 — 14 — 1072 Another impression—very fine *The best* *E.C.1 Colnaghi*

## MARY AND ANN HOGARTH'S SHOP BILL.

- 12 — 1073 THE ORIGINAL PRINT, inscription cut off; another impression, damaged, Ireland's copy; and a pen and ink drawing <sup>*not good*</sup> 4 *do*

## LORD HOLLAND.

- 3.6 — 1074 His portrait, etched by Haynes—proof and prints; portraits of Gabriel Hunt, and Mr. Read, by Livesay 9 *Sept. coll.*

## HOUSE OF COMMONS.

- 4 — 1075 Portraits of its Members during the Walpole Administration—proof and print 2 *Morse.*

## WILLIAM HUGGINS.

- Colnaghi.* 1076 HIS PORTRAIT, ENGRAVED BY MAIOR—PROOF and FINE IMPRESSION *fine* 24.4

## HUDIBRAS.

- Thomas.* 1077 The small set of vignettes to Butler, with the portrait 18 — 6 —
- Colnaghi.* 1078 A VERY CURIOUS IMPRESSION of one of the ABOVE SET. The subject—*Hudibras and Ralph being led to the stocks; the pure etching, with a finished print of the same* 21.3 —
- Boone* 1079 A fine set of the large plates, in the second states 121.13 —
- Boone.* 1080 ANOTHER SET, in the FIRST STATES—"Down with the Rump" *fine* 122.6 —
- do* 1081 A VERY FINE SET, likewise in the FIRST STATES *cut* 121.5 —
- Coln.* 1082 PLATE 2—HUDIBRAS SALLYING FORTH—A VERY CURIOUS AND UNIQUE UNFINISHED PROOF, with VARIATIONS, before the house on the right hand side was engraved, being sketched in pencil by Hogarth *close cut but curious.* 17 — —
- Colnaghi.* 1083 PLATE 5—HUDIBRAS VANQUISHED, by TRULLA—A VERY CURIOUS AND UNIQUE PROOF, BEFORE THE ADDITION ON THE RIGHT SIDE OF THE PLATE, &c. *cut close - curious* 14.14.8
- do* 1084 PLATE 6—HUDIBRAS IN TRIBULATION — PROOF *cut close* 11.1 —
- do* 1085 PLATE 7—HUDIBRAS and the LAWYER — PROOF *do* 13.13.8
- do* 1086 Fragments of plates, 3, 4, and 5—proofs 3 — 5 —
- E.C.* 1087 A BEAUTIFUL DRAWING, IN SEPIA, OF PLATE 8—HUDIBRAS BEATS SYDROPHEL 19.19.8
- (Boone)* 1088 HUDIBRAS ENCOUNTERING SKIMMINGTON—A VERY FINE PEN AND INDIA INK DRAWING, intended for the small set, published in the poem; with the fac-simile by Richard Sawyer 22.2 —
- Bale.* 1089 *Hudibras sallying forth; a FINE PEN and SEPIA DRAWING for the OCTAVO EDITION, with the ENGRAVING; a pen and ink sketch of Hudibras and Sydrophele, fine, same edition* 35.10 —
- Colnaghi.* 1090 Hudibras and Sydrophele, four different states, engraved by Gauguin 4 — 5 —
- do* 1091 The same—coloured impressions 2 — 3 —
- Colnaghi.* 1092 Curious copies, old and modern prints illustrating Hudibras, &c. 47 — 15 —

## JACOBITE'S JOURNAL.

- 1 — 1093 The WOODCUT, with the JOURNAL; and ORIGINAL SKETCH in RED CHALK 2 *Colnaghi*
- 17 — 1094 ANOTHER IMPRESSION, the JOURNAL CUT OFF; the NORTH BRITON, No. 17, with a PORTRAIT of HOGARTH, in WOOD; and a severe critique on some of his works: in Ireland's handwriting is the following—"This paper was given to me by Mrs. Hogarth, Aug. 1782, and is the identical North Briton purchased by Hogarth, and carried in his pocket many days to show his friends." The London farthing post; and 2 copies of the Jacobite Journal, by Livesay 6 *leaves*

## IDLE AND INDUSTRIOUS APPRENTICES.

1. 15 — 1095 A good set—in the usual state 12 *do*
1. 8 — 1096 A SET in the FIRST STATE, with "Goodchild and West" 12 *do*
1. 11 — 1097 ANOTHER SET, in the SAME STATE—fine, but discoloured 12 *Leffin*
9. 15 — 1098 Another set, in the very first states, &c.—in the finest condition: the first plate is before the number; an additional sixth plate to show the variations 1 *do.*
53. 12 — 1099 The ORIGINAL SKETCHES, in PEN and INDIA INK:—
- g. y. v.*
1. The Apprentices at the loom—highly finished
  2. The Industrious Apprentice at church—highly finished
  3. Idle Apprentice at play—a highly finished drawing and first sketch
  4. Industrious Apprentice a favourite—two sketches
  5. Idle Apprentice sent to sea—in India ink
  6. Industrious Apprentice married—pen and India ink
  7. Idle Apprentice in a garret—pen and India ink
  8. Industrious Apprentice Sheriff—sketch in pen and India ink
  9. The Idle Apprentice betrayed—pen and ink sketch, different from the engraved subject
  10. Industrious Apprentice Alderman of London—two pen and ink sketches, differently treated
  11. The Idle Apprentice executed—a highly finished drawing in India ink. Two subjects—highly sketched in India ink, never engraved
- I paid 50£ the set was sold at Strawberry Hill for*

## JUDITH: AN ORATORIO.

|             |                                       |           |
|-------------|---------------------------------------|-----------|
| <i>Same</i> | 1099* Various curious copies, &c.     | 10 — 3. 6 |
| <i>So.</i>  | 1100 Various copies and illustrations | 56 — 5 —  |

## JOE MILLER'S TICKET.

|                 |                                                                                                     |   |          |
|-----------------|-----------------------------------------------------------------------------------------------------|---|----------|
| <i>Graves</i> { | 1101 The ORIGINAL PRINT—in FINE CONDITION <i>original but doubtful if by H.</i>                     | 1 | } — 11 — |
|                 | INDIAN EMPEROR.                                                                                     |   |          |
|                 | 1102 An impression engraved by R. Dodd; BAMBRIDGE on his trial, and ROYAL MASQUERADE, both by Clark | 3 |          |

## KENT'S ALTAR-PIECE.

|                  |                                                                                             |   |        |
|------------------|---------------------------------------------------------------------------------------------|---|--------|
| <i>Bohnagles</i> | 1103 An UNFINISHED PROOF, touched with RED CHALK, printed on WHITE PAPER <i>of the copy</i> | 1 | 1 — —  |
| <i>(H.) E.C.</i> | 1104 The FINISHED PLATE, printed on BLUE PAPER; and two copies <i>ugly through sale</i>     | 3 | 1. 1 — |

## KIRBY'S PERSPECTIVE.

|               |                                                                              |   |         |
|---------------|------------------------------------------------------------------------------|---|---------|
| <i>White</i>  | 1105 The original drawing, in India ink; and the engraving, by Luke Sullivan | 2 | 2. 15 — |
| <i>Suppin</i> | 1106 Two impressions of the same; and a copy <i>good</i>                     | 3 | — 7 —   |

## LADY'S LAST STAKE.

|                 |                                                                       |   |         |
|-----------------|-----------------------------------------------------------------------|---|---------|
| <i>Anderson</i> | 1107 Etchings, in various states; and the finished print, by Cheesman | 5 | — 3 —   |
| <i>White</i>    | 1108 A VERY FINE PROOF, ON INDIA PAPER, BEFORE ANY LETTERS            | 1 | 1. 12 — |
| <i>Moore</i>    | 1109 ANOTHER, with the ARTIST'S NAME                                  | 1 | 1. 1 —  |

## LAGUERRE'S TICKET.

|               |                                                  |   |       |
|---------------|--------------------------------------------------|---|-------|
| <i>Graves</i> | 1110 The ORIGINAL PRINT <i>doubtful if by H.</i> | 1 | — 5 — |
|---------------|--------------------------------------------------|---|-------|

## LEE'S SHOP BILL.

|                |                                               |   |        |
|----------------|-----------------------------------------------|---|--------|
| <i>So</i>      | 1111 The ORIGINAL; and various copies—curious | 8 | — 17 — |
| <i>Wapcott</i> | 1112 A SIMILAR LOT <i>of copies</i>           | 8 | — 5 —  |

## LACROIX SHOP BILL.

|                  |                                                                                      |   |       |
|------------------|--------------------------------------------------------------------------------------|---|-------|
| <i>Bohnagles</i> | 1113 The FIRST STATE, BEFORE IT WAS USED AS A SHOP BILL; and two of the second state | 3 | — 9 — |
|------------------|--------------------------------------------------------------------------------------|---|-------|

## DANIEL LOCK, Esq.

- 6 — 1114 Impressions in the first and second states 2 *Leaves cut.*  
 — 5 — 1115 A similar lot 2 *Procare.*

## LONDON HOSPITAL.

- 13 — 1116 Ticket for the Hospital, engraved by T. Ranny, with and without the Duke of Richmond's arms; the same composition engraved by Grignon, with and without the letter-press at back; the Good Samaritan—two small circles on one plate; a card of invitation to dinner, apparently by Hogarth 6 *Gravure*

## THE LOTTERY.

- 5 — — 1117 A STATE UNDESCRIBED, before the PUBLICATION, but with "PRICE ONE SHILLING"—UNIQUE *late issued* 1 *Palmagli.*  
 1. 1 — 1118 The usual first state (Chilcott); third state (Sympson); fourth state (Bowles, at the Black Horse, Cornhill); fifth state (without publisher's name); and another state (Bowles, 13, Cornhill) 6 *do*  
 J — — 1119 The ORIGINAL DRAWING, in PEN and INDIA INK; with the ENGRAVING, apparently in the FIRST STATE—but cut 2 *do*

## SIMON LORD LOVAT.

- 14 — 1120 His PORTRAIT, whole-length, seated—the FIRST and SECOND STATES *cut within pl.* 2 *Leaves.*  
 — 4 — 1121 His portrait, whole-length, seated; a drawing, in chalk, of the head by J. Ireland; and various copies, &c. 6 *do*  
 1. 7 — 1122 Very curious copies and parodies of the above portrait 10 *do*  
 1. 5 — 1123 Curious portraits of him, and his execution on Tower hill; drawing of the plate on his coffin; caricatures, &c. 25 *Palmagli.*  
 3. 3 — 1124 Lord Lovat's ghost on pilgrimage—three different states 2 *copies* 3 *do*

## THE MAN OF TASTE.

- 1 — — 1125 The original print—fine; and various small copies—curious 5 *do*

## SARAH MALCOLM.

|                 |                                                                              |          |
|-----------------|------------------------------------------------------------------------------|----------|
| <i>Draw</i>     | 1126 Curious copies in mezzotinto, &c.                                       | 5 — 2. 6 |
| <i>Engraved</i> | 1127 Ditto; and prints relating to her, her execution, &c.                   | 15 — 9 — |
| <i>Engraved</i> | 1128 The ORIGINAL PRINT, ENGRAVED by HOGARTH <i>cut down &amp; laid down</i> | 1 2. 15  |

## MARRIAGE A-LA-MODE.

|                 |                                                                                                                                                                   |           |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|
| <i>Engraved</i> | 1129 CHARACTER and CARICATURE— <i>Mr. James Theobald's receipt for the six plates, Marriage a-la-Mode, with Hogarth's autograph and seal</i> <i>road</i>          | 1 4. 4    |
| <i>Engraved</i> | 1130 The same— <i>Mr. John Townshend's receipt, with Hogarth's autograph</i> <i>real tron off</i>                                                                 | 1 1. 10 — |
| <i>Engraved</i> | 1131 The same, <i>two impressions, with the receipt cut off</i> ; and copy                                                                                        | 3 — 5 —   |
|                 | 1132 Marriage a-la-Mode, engraved by Earlom, merely the etchings                                                                                                  | 6 — 2 —   |
| <i>Do</i>       | 1133 Another set                                                                                                                                                  | 6 — 5 —   |
| <i>Do</i>       | 1134 Another set, though not complete—unfinished proofs, &c.                                                                                                      | 8 — 14 —  |
| <i>Engraved</i> | 1135 Another set—plain impression; and 4 odd plates                                                                                                               | 10 — 6 —  |
| <i>Engraved</i> | 1136 A DRAWING, in RED CHALK, of the second plate of MARRIAGE A-LA-MODE, by HOGARTH— <i>from Esdaile's collection</i>                                             | 15. 5 —   |
| <i>Do</i>       | 1137 A ditto of the THIRD PLATE, ditto—ditto                                                                                                                      | 15. 5 —   |
| <i>Gibbs</i>    | 1138 A set of the Marriage a-la-Mode, with the curl on the lady's forehead in the second plate engraved — — — — —                                                 | 1. 5      |
| <i>Engraved</i> | 1139 ANOTHER SET, BEFORE THE CURL WAS ENGRAVED; with additional plates of Nos. 2 and 3, in the second states <i>2nd 82. 12. 6</i>                                 | 6 2. 5 —  |
| <i>Do</i>       | 1140 ANOTHER SET—VERY FINE, with the CURL, in INDIA INK                                                                                                           | 6 2. 5 —  |
| <i>Engraved</i> | 1141 A VERY CURIOUS ETCHING of the STEWARD from the SECOND PLATE of the MARRIAGE A-LA-MODE—very rare                                                              | 1 — 6 —   |
| <i>Do</i>       | 1143 The FIRST PLATE — PROOF BEFORE ALL LETTERS—MOST RARE                                                                                                         | 1 8. 15 — |
| <i>Do</i>       | 1144 The SIXTH PLATE—in the SAME STATE <i>not road and</i> <i>town</i>                                                                                            | 1 2. 5 —  |
| <i>Do</i>       | 1145 A small set of copies of the Marriage a-la-Mode, published by Sayer—proofs, very rare                                                                        | 6 2. 5 —  |
| <i>Do</i>       | 1146 Another small set, published in the Angerstein Gallery—proofs; various odd plates—proofs; and recollections of the heads, etched in Germany, by Riepenhausen | 24 — 7 —  |

## THE LARGE MASQUERADE TICKET.

- 6.5 — 1147 The FIRST and SECOND STATES—*rare both same plate in impression.* 2 Moore  
 1.10 — 1148 The ORIGINAL DRAWING—being the FIRST IDEA for the PRINT, 1 Colnaghi.  
 --in bistre

## JACK IN OFFICE.

- 3.10 — 1149 The ORIGINAL PRINT, *Mr. Baker's impression, and sold at his*  
*sale for £12. 12s. ; and Ireland's copy* 2 00

## MASQUERADES AND OPERAS.

- 1.15 — 1150 The first state of the plates, with "Pasquin," though it appears  
 to have been scratched out with a knife; the second states;  
 and copies 6 Do.

## MILTON.

- 3.5 *E.C.* — 1151 Two small plates to Books 1 and 3; with the copies by Ireland 4 *Piffni*

## DR. MISAUBIN AND DR. WARD.

- 2.15 — 1152 The original drawing, in India ink *authenticated by Sturges* 18 *Colnaghi*  
 — 5 — 1153 Proofs of the engraving, in various states—plate destroyed, 18 Do.

## MODERN MIDNIGHT CONVERSATIONS.

- 11 — 1154 Impressions in the first and second states.—N.B. This first state  
 printed in red 2 *Piffni*  
 2.2 — 1155 A FINE IMPRESSION of the FIRST STATE *2000* 1 Do.  
 — 10 — 1156 A copy in mezzotinto, by Kirkall; a very curious French copy,  
 by Creith, &c. 3 *Colnaghi*  
 — 8 — 1157 The same prints; and a large copy on two sheets—very rare 3 Do  
 1.----- 1158 Various small copies—some very curious; and two water-colour  
 drawings 17 Do  
~~2.12.6 1159 The common impression; and various caricatures, &c. 9~~  
 2.12.6 1160 The RECEIPT for the ABOVE PLATE, BEING FIRST STATE—modern  
 spelt with two d's 1 Do  
 2.5 — 1161 The receipt of Mr. G. Lambert, second state, with Hogarth's  
 autograph and seal; and an impression of the cut plate 2 Do  
*and condition.*

## MOLIERE'S MISER.

- Leaves* 1162 The ORIGINAL DRAWING, from BAKER and ESDAILE'S SALE;  
and IRELAND'S copy 24—

## THOMAS MORELL.

- Do.* 1163 His portrait, engraved by Basire, in different states 3—7—  
*Do.* 1164 A PROOF ON INDIA PAPER, with a DRAWING in PEN and  
INK 23. 15—  
*Do.* 1165 A VERY FINE PROOF — 7—

## MORNING, NOON, EVENING, AND NIGHT.

- Moore* 1166 CHILDREN PEEPING AT NATURE.—Mr. SEXTON'S receipt for the  
set, in the first state, but without Hogarth's autograph 1 1. 10—  
*Colnaghi.* 1167 THE SAME—Mr. BARBAROUX'S RECEIPT, with HOGARTH'S  
AUTOGRAPH *real off. stained.* 13. 5—  
*Do.* 1168 The same, various impressions in the usual states; and 3—5—  
copies 7—7<sup>5</sup>—  
*Do.* 1169 A set of the four prints—very fine impressions of the second  
state 4—17—  
*Drans.* 1170 ANOTHER SET in the FIRST STATE—EXTRA FINE *beautiful set.* 4 8. 15—  
*Siffert.* 1171 EVENING—PROOF BEFORE ALL LETTERS, and before the LITTLE  
GIRL BY THE SIDE OF HER CRYING BROTHER WAS INTRODUCED  
—PRESQUE UNIQUE *good condition* 152. 10—  
*White.* 1172 An etching of the figure of the boy following his mistress in  
the plate of Morning, by Sykes—rare 1—5—  
*Grasse.* 1173 A set of copies, the size of the original, but reversed; a smaller  
set, in mezzotinto, by Spooner, &c. 12 1. 1—  
*Colnaghi.* 1174 Another set, by Spooner; a small set, published by Major; and  
various characters from the first plate, etched in Germany,  
by Riepenhausen 38—6—

## MOTRAYE'S TRAVELS.

- Do.* 1175 The set—very fine impressions 21—16—  
*Moore* 1176 Another set 18—6—  
*Burns* 1177 Another set; and various odd plates 24—7-6—

## MUSIC INTRODUCED TO APOLLO BY MINERVA.

- Coln.* 1178 The ORIGINAL PRINT intended as a FRONTISPIECE to some  
*very fine*  
*and new* PIECE of MUSIC: this print is unique, but unfortunately it has  
 lost the UPPER PART; it is the LARGE PLATE with the ARMS  
 of JOHN DUKE of RUTLAND inscribed on the shield 1/. 2
- Same* 1179 The REDUCED PLATE, bought at Baker's Sale *cut to suit a* 1/. 1  
*smaller book*

## MYSTERY OF MASONRY.

- do* *before Hogarth's name* 1180 The FIRST, *add. of Sayer—* Second, and Third States *1st add. round* 4/. 3.  
*all good*

## ORDER OF PERIWIGS.

- White* 1181 The FIRST STATE, without the *fine* e;—the second state; and 2/. 3.  
 copies 4

## ORATORY CHAPPEL.

- Same.* 1182 The ORIGINAL PRINT, supposed to be a forgery by Powell,  
 and the copy by Ireland 2—10—

PAUL BEFORE FELIX, AND MOSES AND PHARAOH'S  
DAUGHTER.

- Liffin.* 1183 The ETCHING, DESIGNED and SCRATCHED in the TRUE DUTCH  
 TASTE, being Mr. W. HUGGIN'S RECEIPT for the PAIR of  
 PRINTS of MOSES and PAUL before FELIX, with HOGARTH'S  
 AUTOGRAPH and SEAL *fine* 17. 5
- do.* 1184 The same, being Mr. Saunder Welsh's receipt; and counter-  
 proof *bad round.* 2/. 2—
- do.* 1185 The first, second, and third states—fine 3—11—
- Same.* 1186 The first state, tinted to imitate Rembrandt's India paper; and  
 2 copies 3/. 1—
- Same.* 1187 Moses and Pharaoh's daughter, and Paul before Felix, en-  
 graved by Sullivan, with Hogarth's engraving of the latter  
 subject 3—2. 6
- White.* 1188 The same—very fine 3—8—
- Moore* 1189 Ditto 32. 2—

- Brown.* 1190 Paul before Felix, engraved by Hogarth and Sullivan, with Wharton's critique; the same subject before the critique; and 2 copies 6 — 17 —
- Colnaghi* 1191 The set, with Mr. Wharton's critique—fine 3 4. 4 —
- Evans* 1192 Another set, equally fine 3 1. 10 —
- Coln.* 1193 PAUL BEFORE FELIX, ENGRAVED by SULLIVAN—PROOF BEFORE any LETTERS *letters taken out of the plate* — 3. 5
- White.* 1194 MOSES and PHAROAH'S DAUGHTER, ENGRAVED by HOGARTH and SULLIVAN—PROOF BEFORE all LETTERS *genuine fine* 1 17. 15 —

## PERSEUS AND ANDROMEDA.

- So.* 1195 The two etchings of the above subject—fine; and a Vignette to Liversiege's Songs *all fine* 3 1. 6

## PORTRAIT OF MR. PINE.

- 1196 His portrait, engraved by McArdell, in various states, &c. 10 — 7 —
- Coln.* 1197 His portrait, engraved by McArdell, five different states—proof before letters, &c. 5 1. 11. 6
- S.* 1198 An UNFINISHED PROOF, TOUCHED ON by HOGARTH *cut out* 1 — 14 —

## PISCES.

- Liffin.* 1199 One of the ORIGINAL FISH ENGRAVED by HOGARTH ON IVORY —VERY CURIOUS; old impression of three of the fish on one sheet; two impressions of some of the fish published by Boydell, &c. 6 1. 11 —

## THE POLITICIAN.

- Anderson* 1200 Etched by J. K. Sherwin, two different states, one before the 31st of October 2 — 3 —

## POLITICAL CLYSTER.

- Coln.* 1201 The FIRST STATE with the INSCRIPTION—"The punishment inflicted on Samuel Gulliver, &c." *laid down* 1 1. 3 —
- S.* 1202 The Second and Third States *not wood* 3 — 4 —

## RAKE'S PROGRESS.

- S.* 1203 The LAUGHING AUDIENCE. Mr. John Hess's receipt for the Rake's Progress, with HOGARTH'S AUTOGRAPH and SEAL 1 3. 10 —
- listy*

- 3.5 — 1203\* The same PRINT—*The Duke of Queensborough's receipt*, with  
 HOGARTH'S SEAL, but the autograph cut off *fine* 1 *Albano*.  
 — 12 — 1204 The same, in various states; and some curious copies, amongst  
 them is one engraved by Lord Woodhouselee; and etchings  
 by Rippenhausen 20 *Alb.*  
 — 18 — 1205 A set of the Rake's Progress, in the usual states—very fine 8 *Graves*  
 2.15 — 1206 Another set, in the second states 8 *White*.  
 3.10 — 1207 ANOTHER SET, FIRST STATES—VERY RARE *cut uniform* 8 *Graves*.  
 13.10 — 1208 PLATE 2—AN UNFINISHED PROOF, BEFORE the WRITING on the  
*Colu.* SCROLL HANGING ON the SINGING MASTER'S CHAIR, and  
 BEFORE the FACE of the SEDAN-CHAIR MAN WAS INSERTED  
 —PERHAPS UNIQUE *has the verses fine and.* 1 *Colnaghi*.  
 6.15 — 1209 PLATE 8—The ETCHING—VERY CURIOUS *cut within plate* 1 *Colu.*  
 9.15 — 1210 PLATE 8—A PROOF, NEARLY FINISHED—rare *perfect* 1 *Tiffin*  
 3.13.6 — 1211 PLATE 8—The DRAWING IN INDIA INK 1 *Do.*  
 — 6 — 1211\* Odd plates, some in the first states 7 *Brown*  
 — 10 — 1212 A parcel of copies, and illustrations to the Rake's Progress, some  
 etched by Rippenhausen, &c. 60 *Do.*

#### RAPE OF THE LOCK.

- 3 — 1213 Different copies; *the Modern Orpheus*, by Smith, Bickham, &c.;  
 and various 19 *Do.*

#### RESURRECTION OF CHRIST AND SEALING THE SEPULCHRE.

- 2 — 1214 A fine proof of the Resurrection, engraved by Jervis 1 *Do.*  
 — 6 — 1215 A pair—fine impressions; 2 India drawings, &c. 5 *Moore*.

#### ROYALTY, EPISCOPACY, AND LAW.

12. — 1216 Some of the PRINCIPAL INHABITANTS of the MOON—THE  
 ORIGINAL PRINT; Ireland's copy; and a pen and ink  
 fac-simile *fine state* 3 *White*.

#### GOOD SAMARITAN AND POOL OF BETHESDA.

- 5 — 1217 A pair, on India paper; and another on plain paper, engraved  
 by Ravenet, Picot, and Delatre 4 *Colnaghi*

- 5 — 1218 A pair of the same proofs on India paper; 2 impressions of the small plate, engraved by Ravenet for Stackhouse's *brass*. Bible, &c.

SATAN, SIN, AND DEATH.

- 2.6 — 1219 This subject, engraved by Ogborn, in three different states 3 *brass*.  
 5.5 — 1220 THE SAME SUBJECT, ENGRAVED BY C. TOWNLEY (ONLY FOUR OTHER IMPRESSIONS ARE KNOWN). THIS IS THE IDENTICAL PRINT PRESENTED BY THE ENGRAVER TO HOGARTH. *Ireland, in a note at the back of the print, says he was offered twenty guin as for it 200d it.* 1 *brass*.  
 1.3 — 1221 THE DRAWING, IN SEPIA—very fine 1 *do.*

*End of Seventh Day's Sale.*

*Eighth Day's Sale.*

On TUESDAY, APRIL the 22nd, 1845,

AT ONE O'CLOCK PRECISELY.

SANCHO'S FEAST.

|                           |      |                                                                                                                                                                             |           |
|---------------------------|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|
| <i>Colnaghi.</i>          | 1222 | The original print, two impressions and copies                                                                                                                              | 5 — 4 —   |
| <i>Scanes.</i>            | 1223 | The ORIGINAL PRINT—VERY FINE                                                                                                                                                | 12. 19    |
| <i>Do.</i>                | 1224 | The same—PROOF BEFORE THE WORDS at the top—“ <i>This original plate was invented and engraved by William Hogarth</i> ”                                                      | 14. 8.    |
| <i>Do.</i>                | 1225 | The same— <sup>cut done in bad condition</sup> a FIRST PROOF BEFORE the ALTERATIONS in the <sup>very hand state</sup> FACE of the SECOND LADY on the LEFT SIDE of the PRINT | 13. 3.    |
| <i>E. C. Graves.</i>      | 1226 | The ORIGINAL DRAWING—VERY FINE                                                                                                                                              | 15. 15.   |
| <i>Bought at the sale</i> | 1227 | Fac-simile of the original drawing, etched by Sawyer—in unique states                                                                                                       | 5 — 9 — 6 |
| <i>Colnaghi.</i>          | 1228 | F. C. Lewis's fac-simile of the original drawing, from the earliest etching to the finished plate—a unique set                                                              | 82. —     |

*The following are six out of seven First Proofs taken of the Plate: they were intended for presents.*

|                |      |                                                                                                                                        |          |
|----------------|------|----------------------------------------------------------------------------------------------------------------------------------------|----------|
| <i>Scanes.</i> | 1229 | No. 1. First proof                                                                                                                     | 1 — 5 —  |
| <i>Do.</i>     | 1230 | No. 2. Ditto                                                                                                                           | 1 — 5 —  |
| <i>7/8.</i>    | 1231 | No. 4. Ditto                                                                                                                           | 1 — 3 —  |
| <i>Do.</i>     | 1232 | No. 5. Ditto                                                                                                                           | 1 — 6 —  |
| <i>Scanes.</i> | 1233 | No. 6. Ditto                                                                                                                           | 1 — 6 —  |
| <i>Do.</i>     | 1234 | No. 7. Ditto                                                                                                                           | 1 — 7. 6 |
| <i>Bum</i>     | 1235 | An etching—perhaps unique; a proof, with the letters; and a print                                                                      | 3 — 15 — |
| <i>White.</i>  | 1236 | The remaining portion of the impressions—consisting of 21 proofs, with the letters; and 52 lettered impressions, and the copper plates | 73 3. 3. |

## SAVOYARD GIRL.

- Leaves.* 1237 A full-length of a girl playing the hurdy-gurdy, engraved by Sherlock—in different states 3—11—

## SCHOLARS AT A LECTURE.

- Tiffin* 1238 The FIRST STATE, "DATUR VACUUM" written by HOGARTH; and the common state 23. 15.  
*Colnaghe* 1239 The FIRST STATE, with "DATUR VACUUM" written; and various copies 72. 12. 6

## SIGISMUNDA.

- No.* 1240 Hymen and Cupid, ticket to Sigismunda—fine old impression, with "£2. 2s. 0d." marked on it, in Hogarth's handwriting 12. 2.  
*Anderson* 1241 Another impression, without any writing 1—8—  
*No.* 1242 ANOTHER IMPRESSION—from Sir GEORGE HAY'S COLLECTION, with Election "Entertainment," £2. 2s. 0d., received, W. Hogarth 15—  
*Colnaghe* 1243 The mezzotinto, engraved by Dickenson—Proofs in different states 4—11—  
*No.* 1244 The dotted engraving, by Benjamin Smith—in a variety of states; an etching, by Basire; and Correggio's Sigismunda, engraved by McArdell—proof and print 81. 4—

## SHAW'S TAVERN BILL.

- 1245 A VIEW of the INN YARD, W. HOGARTH SCPT.; a copy of the above; and an autograph letter of the present proprietor of the inn *doubtful* 3—2—

## "SHRIMPS."

- Colnaghe* 1246 Engraved by Bartolozzi—in various states, proofs and prints; and an imitation, in water colours, by Rowlandson 5—15—

## SLEEPING CONGREGATION.

- Bale* 1247 The FIRST, second, and third states—fine 3—11—  
*Colnaghe* 1248 The third state; and various copies, &c. 8—3. 6

## SOUTH SEA BUBBLE.

- Corn* 1249 The FIRST STATE (sold by Chilcott); second state (Bowles, Black Horse, Cornhill); third state (without publication); another state (sold by Sympson); and another state (John Bowles, at No. 13, Cornhill) *all cut & laid down* 5 — 12 —
- Do.* 1250 The ORIGINAL DRAWING, in PENCIL 1 — 17 —

## SPILLER'S BENEFIT TICKET.

- White* 1251 The ORIGINAL PRINT—in VERY FINE CONDITION, bought at Baker's Sale; with Ireland's copy 2 14 —
- Do.* 1252 A PROOF BEFORE THE INSCRIPTION "*For the benefit of Spiller*" —UNIQUE *fine* 1 7. 17. 6.

## SOUTHWARK FAIR.

- Graves* 1253 A VERY FINE IMPRESSION 1 2. 9 —
- Cornhill* 1254 The large copy in two sheets, published by Bowles; and various 5 1. 2.

## ST. MARY'S CHAPEL MUSIC MEETING.

- Graves* 1255 An ETCHING (the reverse way), APPARENTLY by HOGARTH, *not described*; the DESCRIBED PRINT engraved by *Vandergucht*; and Ireland's copy—proof 3 1. 1.

## THE STAY-MAKER AND DEBATES ON PALMISTRY.

- Do.* 1256 A pair of proofs before the letters; etchings by Haynes; and an unfinished proof 3 — 2. 6
- Barn* 1257 A pair of ditto, in colours; a pair with the letters; and a proof of the Debates on Palmistry, lettered a "Consultation of Physicians" 5 — 4 —

## STROLLING ACTRESSES IN A BARN.

- Rosada* 1258 Two impressions in the usual states; and 2 copies 4 — 2. 6
- Tiffin* 1259 Another in the second state—fine 1 — 10 —
- Graves* 1260 ANOTHER, in FIRST STATE *cut & laid down* 1 — 7 —
- Tiffin* 1261 The same—VERY FINE *cut & dirty* 1 1. —

## THE TANKARD.

- Graves.* 1262 The ORIGINAL PRINT; and a pen and ink drawing *copy* 2 / 1.  
*not good state*

## TARTUFFE'S BANQUET.

- Colnaghi.* 1263 The ORIGINAL DRAWING, in bistre, with the ORIGINAL  
PRINT 2 / 4 . 6 -  
*Do.* 1264 Proofs, finished, unfinished, and in unique states, engraved by  
W. J. Smith—*plate destroyed* 10 2 . 12 . 6  
*Do.* 1265 Finished proofs, in imitation of the drawing 5 / — — —

## TASTE IN HIGH LIFE.

- Doyle* 1266 The ORIGINAL PRINT—FINE, FIRST STATE *cut close* 1 / 4 . 4  
*Graves.* 1267 The retouched impression; the engraving by Phillips; and a  
small copy 3 - - 15 - -

## TERRÆ FILEUS.

- Lippin.* 1268 The original print, and copy 2 — 2 . 6

## TIME SMOKING A PICTURE.

- Colnaghi.* 1269 A VERY FINE IMPRESSION BEFORE THE WORD "CRATES," but  
the receipt at the bottom cut off; an impression with the  
word "Crates" 2 2 — — —  
*Anderson.* 1270 The same, with the receipt for the Sigismunda, with Hogarth's  
autograph, but with the word "Crates" *fine* 13 . 13 . 6

## THE TIMES.

- White.* 1271 First and second states of Plate 1; proof and print of  
*Henry 8*  
Plate 2 *fine* 43 . 15 - -  
*Wand.* 1272 First state of Plate 1; and various copies 7 / 1 . 1 - -

## TIVERTON SCHOOL TICKET.

- Colnaghi.* 1273 The ORIGINAL PRINT—VERY RARE *good* 12 . 12 . 6  
*Graves.* 1274 Another impression, with a different set of stewards' names 1 / 1 .  
*Burns.* 1274\* Two other impressions, with the inscription cut off *one a copy* 2 - - 6 - -

## TOM THUMB.

- 10 — 1275 Frontispiece, engraved by Vandergucht; frontispiece to *Scot's Opera*, by the same; two vignettes; *Humours of Oxford*, two impressions, one very fine; *Gulliver*; *Judith and Holofernes* 9 *beaver*.

## TRISTRAM SHANDY.

- 4.4. — 1276 Frontispiece to Vol. 1—the ORIGINAL DRAWING; and Ravenet's engraving in the FIRST STATE; frontispiece to Vol. 2—the ORIGINAL DRAWING; and PROOF of the plate engraved by Ravenet 4 *beaver*.
- 10 — 1277 Engravings of the frontispiece of the 1st and 2nd vol., in various states; copies, &c.; portrait of Laurence Sterne 18 *beaver*.

## TURK'S HEAD.

- 7 — 1278 Different impressions—some fine 8 *beaver*

## UNDERTAKERS' ARMS.

- 4.16 — 1279 The first and second states—fine 2 *beaver*.
- 9 — 1280 The second state; and various curious copies 9 *beaver*.

## VAUXHALL TICKETS.

- 1.1 — 1281 The original engraved designs for the tickets, representing the Muses, with the copies, &c. 4 *beaver*

## Mr. WALKER'S TICKET.

- 2 — 1282 The ORIGINAL <sup>not H.</sup> TICKET, engraved by Sympson; and other tickets of Pasquin, Millwood, &c.; copies by Ireland, &c. 6

## THE WEIGHING-HOUSE.

- 7 — 1283 The frontispiece to the quarto edition of Clubb's *Physiognomy*; and a smaller plate, with differences 2 *beaver*

## JOHN WILKES.

- 3.3 .. 1284 The ORIGINAL DRAWING, in PEN; a fac-simile, by Sawycr—only six impressions printed; and the engraving—fine 3 *beaver*.

|                  |      |                                                                                                                                      |             |
|------------------|------|--------------------------------------------------------------------------------------------------------------------------------------|-------------|
| <i>Apicott.</i>  | 1285 | The engraving—old impression ; and 3 curious drawings, in pen and ink                                                                | 4 / — — —   |
| <i>Graves</i>    | 1286 | Very curious copies of the engraving, amongst them the fac-simile of the drawing of which there were only six impressions taken, &c. | 14 — 11 — — |
|                  | 1287 | Portraits, various, of John Wilkes—some curious                                                                                      | 39 — 6 — —  |
| <i>Graves</i>    | 1288 | Full-length portraits of ditto                                                                                                       | 17 — 3 — —  |
| <i>Do.</i>       | 1289 | Mezzotinto portraits of ditto                                                                                                        | 12 — 10 — — |
| <i>Colnaghi.</i> | 1290 | Various curious prints, caricatures, &c., relating to John Wilkes —an interesting lot                                                | 18 / 3 — —  |

## WOMAN SWEARING A CHILD.

|            |      |                                                                                                                                |            |
|------------|------|--------------------------------------------------------------------------------------------------------------------------------|------------|
| <i>Do.</i> | 1291 | Two impressions, engraved by J. Sympson, jun. ; the mezzotinto, by Young ; and a large copy on two sheets, published by Bowles | 5 — 10 — — |
|------------|------|--------------------------------------------------------------------------------------------------------------------------------|------------|

## DRAWINGS BY W. HOGARTH.

VERY SPIRITED SKETCHES, IN PEN AND INK, OF  
HEADS AND CHARACTERS—FIRST IDEAS FOR  
MANY OF HIS FINEST WORKS.

|                 |      |                                                      |               |
|-----------------|------|------------------------------------------------------|---------------|
| <i>Bale</i>     | 1292 | For the Analysis of Beauty ; and South Sea print     | 11 — 14 — —   |
| <i>Do.</i>      | 1293 | To Judith, an Oratorio                               | 6 2 — — —     |
| <i>Bullock.</i> | 1294 | To the Four Stages of Cruelty ; Southwark Fair, &c.  | 11 — 7 — —    |
| <i>Bale.</i>    | 1295 | To the Harlot's Progress ; and Four Times of the Day | 10 — 9 — —    |
| <i>Bullock</i>  | 1296 | To Don Quixotte                                      | 11 — 9 — —    |
|                 | 1227 | To the Cockpit                                       | 11 — 2. 6 — — |
| <i>Apicott.</i> | 1298 | To Hudibras                                          | 10 — 7 — —    |
| <i>Bayle</i>    | 1299 | Various                                              | 12 — 12 — —   |
| <i>Do</i>       | 1300 | Ditto                                                | 12 — 14 — —   |
| <i>Apicott</i>  | 1301 | Ditto                                                | 15 — 5 — —    |
| <i>Bayle</i>    | 1302 | Ditto                                                | 12 — 12 — —   |
|                 | 1303 | Ditto                                                | 13 — 10 — —   |
| <i>Graves</i>   | 1304 | Ditto                                                | 13 — 8 — —    |
| <i>Bale</i>     | 1305 | Ditto                                                | 14 2 8 — —    |

## UNENGRAVED DRAWINGS.

|       |                                                                                                                                |   |                 |
|-------|--------------------------------------------------------------------------------------------------------------------------------|---|-----------------|
| 7-11  | 1306 The PILGRIMS at CUMBERS, July 20, 1740—a very spirited drawing in pencil                                                  | 1 | <i>braves</i>   |
| 1.1   | 1307 The operation—a sketch in India ink                                                                                       | 1 | <i>eye</i>      |
| 8     | 1308 A SCENE from the BEGGAR'S OPERA (from Mr. Hoole's collection), in black and white chalk                                   | 1 | <i>Piffini</i>  |
| 7     | 1309 The ENRAGED HUSBAND—a most spirited sketch in pencil                                                                      | 1 | <i>braves</i>   |
| 16    | 1310 A gentleman seated in his study, in black and white chalks                                                                | 1 | <i>eye.</i>     |
| 6.6   | 1311 PORTRAITS of TWO YOUNG GIRLS—a beautifully tinted drawing                                                                 | 1 | <i>Piffini.</i> |
| 11    | 1312 A FULL-LENGTH of a LADY—a spirited sketch in pencil                                                                       | 1 | <i>Rule</i>     |
| 3.3   | 1313 The PRIZE FIGHTERS—the original sketch in red chalk                                                                       | 1 | <i>Do.</i>      |
| 10    | 1314 The astronomer, three figures seated at a table—a sketch in black chalk, heightened with white (from Romney's collection) | 1 | <i>eyes</i>     |
| 12.12 | 1315 Studies of heads, in oil—highly finished                                                                                  | 4 | <i>white</i>    |
| 5     | 1316 Portraits, Academy figures, &c., in pen and ink, chalk, &c.                                                               | 7 |                 |
| 1     | 1317 Drawings in red chalk, pen, &c.                                                                                           | 9 | <i>white</i>    |

## COPIES AND ENGRAVINGS AFTER HOGARTH'S PICTURES.

|     |                                                                                                 |    |              |
|-----|-------------------------------------------------------------------------------------------------|----|--------------|
| 2   | 1318 Portraits of Gay and Thomson, two different states of each, lithographed by Gauci          | 4  |              |
| 6   | 1319 Portrait of Handel, engraved by C. Turner—proof; a sea officer, by C. Townley; and various | 24 |              |
| 4.6 | 1320 A similar lot                                                                              | 19 | <i>eye.</i>  |
|     | 1321 Jenny Cameron; Mary Queen of Scots, by Bartolozzi; Lady Pembroke—proofs, in various states | 12 |              |
| 2   | 1322 Copies by Ireland; engraving by Bartolozzi; and others, in a variety of states, &c.        | 41 | <i>Sum</i>   |
| 7   | 1323 A similar lot                                                                              | 39 | <i>eye</i>   |
| 11  | 1323* Head etched by Rembrandt, with copies inscribed Backhouse                                 | 5  | <i>white</i> |

## CURIOUS CARICATURES, ILLUSTRATIVE OF HOGARTH.

|    |                                                                                                                   |    |                 |
|----|-------------------------------------------------------------------------------------------------------------------|----|-----------------|
| 12 | 1324 A set of 16 etchings, by Paul Sandby; satires on Hogarth, with 35 duplicates, in a variety of states—curious | 51 |                 |
| 2  | 1325 Some very curious caricatures, &c. prints, principally illustrating Hogarth's works                          | 60 | <i>Colnaght</i> |

|                         |      |                                                       |    |         |
|-------------------------|------|-------------------------------------------------------|----|---------|
| <i>Botolph Claydon.</i> | 1326 | Caricatures—satires on Hogarth—some rare              | 18 | 1. 6    |
| <i>Beaumont.</i>        | 1327 | Caricatures relating to Wilkes, one a drawing—curious | 17 | 2. 10 — |

## ADDENDA TO HOGARTH.

|  |      |                                                                                                                                                                                                                                                                           |    |        |
|--|------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|--------|
|  | 1328 | A very curious funeral ticket; a card of invitation to dine with the Painters, etched by R. Hays; a similar card, the stewards, being Sir Godfrey Kneller's; A Verrio, &c.—rare; the catalogue of the Duchess of Buckingham's jewels, with the engraved frontispiece, &c. | 16 | 1. — — |
|--|------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|--------|

|                  |      |                                                                          |    |         |
|------------------|------|--------------------------------------------------------------------------|----|---------|
| <i>Beaumont.</i> | 1329 | Various sketches, drawings, and prints, relating to Hogarth—some curious | 20 | 1. 1. — |
|------------------|------|--------------------------------------------------------------------------|----|---------|

|  |      |                                                                                                                                                    |    |       |
|--|------|----------------------------------------------------------------------------------------------------------------------------------------------------|----|-------|
|  | 1330 | Mercury and Argus, small, oval, rare; an etching of the fencing master in the Rake's Progress; and various vignettes, cards, &c.—some very curious | 18 | — 4 — |
|--|------|----------------------------------------------------------------------------------------------------------------------------------------------------|----|-------|

|                  |      |                                                                                       |   |        |
|------------------|------|---------------------------------------------------------------------------------------|---|--------|
| <i>Beaumont.</i> | 1331 | Mercury and Argus; the fencing master; the card of the Dolphin Society, &c.—some rare | 7 | — 2. 6 |
|------------------|------|---------------------------------------------------------------------------------------|---|--------|

|                  |      |                                                                                                                       |    |        |
|------------------|------|-----------------------------------------------------------------------------------------------------------------------|----|--------|
| <i>Beaumont.</i> | 1332 | Portraits of Hogarth, his wife, Sir James Thornhill, and family; views of his house; and other papers relating to him | 39 | — 12 — |
|------------------|------|-----------------------------------------------------------------------------------------------------------------------|----|--------|

|                  |      |                                                     |    |        |
|------------------|------|-----------------------------------------------------|----|--------|
| <i>Beaumont.</i> | 1333 | Various prints, illustrative of Hogarth—some scarce | 18 | — 15 — |
|------------------|------|-----------------------------------------------------|----|--------|

|                  |      |                                                                     |    |        |
|------------------|------|---------------------------------------------------------------------|----|--------|
| <i>Beaumont.</i> | 1334 | Various undescribed prints of arms, &c., some apparently by Hogarth | 13 | — 12 — |
|------------------|------|---------------------------------------------------------------------|----|--------|

|                  |      |                                                                                   |    |        |
|------------------|------|-----------------------------------------------------------------------------------|----|--------|
| <i>Beaumont.</i> | 1335 | Drawings in pen India and ink, by J. T. Smith; passages in the life of W. Hogarth | 20 | 1. 2 — |
|------------------|------|-----------------------------------------------------------------------------------|----|--------|

|                  |      |                                                                                            |    |       |
|------------------|------|--------------------------------------------------------------------------------------------|----|-------|
| <i>Beaumont.</i> | 1336 | A curious satire on the Beggar's Opera, by John Rich; vignettes after Hogarth, and various | 45 | — 5 — |
|------------------|------|--------------------------------------------------------------------------------------------|----|-------|

|                   |      |                                                                                                                                               |    |       |
|-------------------|------|-----------------------------------------------------------------------------------------------------------------------------------------------|----|-------|
| <i>Hippisley.</i> | 1337 | The naval and military nurses, with the original drawings in red chalk; a drawing in India ink of Rosamond's pond; Broughton the bruiser, &c. | 10 | — 6 — |
|-------------------|------|-----------------------------------------------------------------------------------------------------------------------------------------------|----|-------|

|                  |      |                                                                                                           |    |        |
|------------------|------|-----------------------------------------------------------------------------------------------------------|----|--------|
| <i>Beaumont.</i> | 1338 | Catalogue of Hogarth's works, sold at Christie's; catalogue of Sir James Thornhill's collection—rare, &c. | 12 | — 4. 6 |
|------------------|------|-----------------------------------------------------------------------------------------------------------|----|--------|

|                  |      |                                                             |    |        |
|------------------|------|-------------------------------------------------------------|----|--------|
| <i>Beaumont.</i> | 1339 | Sketches in pen, bistre, pencil, &c. by Sir James Thornhill | 24 | — 13 — |
|------------------|------|-------------------------------------------------------------|----|--------|

|  |      |                                                                                                                              |     |         |
|--|------|------------------------------------------------------------------------------------------------------------------------------|-----|---------|
|  | 1340 | A VERY INTERESTING COLLECTION of STUDIES for the CAR-TOONS at HAMPTON COURT, by SIR JAMES THORNHILL, in a small solander box | 196 | 2 — — — |
|--|------|------------------------------------------------------------------------------------------------------------------------------|-----|---------|

|                  |      |                                    |    |        |
|------------------|------|------------------------------------|----|--------|
| <i>Beaumont.</i> | 1341 | Drawings of vignettes, by Gravelot | 15 | 1. 1 — |
|------------------|------|------------------------------------|----|--------|

|                  |      |                                                                                               |   |        |
|------------------|------|-----------------------------------------------------------------------------------------------|---|--------|
| <i>Beaumont.</i> | 1342 | Procession of painters to the shrine of Bacchus; the Rape of the Snock; and a dissecting room | 3 | — 13 — |
|------------------|------|-----------------------------------------------------------------------------------------------|---|--------|

1. 11. 6 1342\* Sir Robert Fagg—proof and print; and various, after Hogarth, &c. 32 *leaves.*

PORTRITS OF EMINENT PERSONS ILLUSTRATING  
THE WORKS OF HOGARTH.

- 4 — 1343 Sir Robert Walpole, by Lemon, White, Brockman, and Han-  
broker 7
- 3. 6 1344 The portrait of Mr. Leveridge—scarce etching by Dodd; and  
the mezzotinto—fine proof 2 *leaves.*
- 6 — 1345 Portraits of Alexander Pope, by Faber, Richardson, Collyer,  
Gravetot, &c.—some scarce 36 *do.*
- 11 — 1346 Portraits of Garrick, Hleidigger, R. Wilkes, Colly Cibber,  
Harper, and others; Theatrical portraits—some scarce;  
Cibber as Antient Pistol 25
- 13 — 1347 Portraits of Warburton, Richardson, Ward, Lord Peterborough,  
Dr. Taylor, Vertue and his wife, Devoto, Frederick Prince  
Wales, Sir Isaac Newton, Sir J. Jekeyll, &c. 37 *leaves.*
- 7 — 1348 Portraits of George Stevens, Capel, Loft, Trusler, John Ire-  
land, &c. 16 *do.*

HOGARTH'S MANUSCRIPTS, &c.

8. 18. 6 1349 1. Warrant of Geo. III.—appointment of Sergeant Painter *5 ycs*  
2. Probate of Hogarth's will  
3. Probate of Jane Hogarth's will  
4. Letter from Horace Walpole to Mrs. Hogarth  
5. Letter from Bishop Warburton  
6. Letter from P. Younge, Vice-Chancellor of Cambridge  
7. Letter from J. Hoadley  
8. Letter, signed "Jonathan Antihypoireta"  
9. Letter from Joshua Kirby  
10. Letter from George Falkner  
11. Letter, signed "An Englishman"  
12. Letter from Benjamin Wilson  
13. Letter from Ephraim Knox  
14. Letter from Ruffstein  
15. Copy of Hogarth's answer to the above, in his own hand-  
writing  
16. Letter from C. Penny

17. Letter from Rouquet
18. Letter—anonymous
19. Verses on Hogarth
20. Thoughts on Tragedy and Comedy, by Hogarth
21. Account of Hogarth's pictures remaining unfinished, 1728
22. Account of prices charged for pictures to F. Beckford, Esq., &c.
23. Fragment from old Greek authors
24. Note from Mrs. Lewis to John Ireland
25. A lock of Mrs. Hogarth's hair
  - A. A small book, in blue cover, extracts from the register of Great St. Bartholomew, and of the ages of W. Hogarth and his sister, in his own handwriting; slight sketches in pencil, one of a bear in clerical dress, &c.
  - B. A small book, red marble cover, containing an account of himself, and curious sketches, &c.
  - C. A small book, in red marble cover, observations on paintings
  - D. A quarto book, in a marble cover, containing a quantity of curious manuscript, by W. Hogarth; for a more detailed account of this volume vide Catalogue of Baker's Sale, sold by Sotheby, in June, 1825

*Hogarth.* 1350 HOGARTH'S ORIGINAL MS., for the *Analysis of Beauty*, principally in his own handwriting, in six quarto volumes, bound in vellum

6.10.

1351 MS. in Hogarth's handwriting; lists of prices of his prints, and other interesting MS. relating to him

8 — 8 —

*Same.* 1352 A large quantity of manuscript notes relating to Hogarth by Mr. Standly

1.1 —

#### AUTOGRAPHS.

*Added* 1353 Letters and autographs of W. Alexander, Agar, Boydell, Bone, R.A., Bailey, R.N., A. F. Bartolozzi, Beechy, R.A., Admiral Byron, &c. &c.

33 .. 6 ..

1354 An interesting letter of J. Constable, R.A.; signatures &c. of Cosway, Chantrey, Cockerell, Sir A. Carlisle, Cooper, R.A., Chalon, R.A., Callcott, R.A., Cruikshank, G. Canning, &c. &c.

23 } *6* .. 3 ..

1355 Letters and signatures of Donaldson, Devis, a curious receipt of Richard Earlom, Copley, Fielding, W. Fawkes, Fuseli, &c. 30

|   |    |   |                                                                                                                                                                                                                                                                                                 |    |                  |
|---|----|---|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|------------------|
| " | 2  | 6 | 1356 Letters of Golding the celebrated engraver, Houghton, James Heath, H. Howard, R.A., &c.                                                                                                                                                                                                    | 27 |                  |
| " | ✓  | " | 1357 Letters of Ireland, Johnes of Haford, W. Jerdan, Walter Savage Landor, three notes of Sir T. Lawrence, J. Landseer, &c. &c.                                                                                                                                                                | 24 |                  |
| " | 2  | " | 1358 Letters of Nichol, Nash; signatures of Northcote, Nollekens, John Martin, &c.                                                                                                                                                                                                              | 20 |                  |
| " | /  | 6 | 1359 Letters and signatures of Papworth, Pickersgill, Owen, R.A., Phillips, R.A., Prout, Rt. Hon. G. Rose, Rossi, R.A., Count Rumford, &c. &c.                                                                                                                                                  | 29 |                  |
| " | 2  | 6 | 1360 Interesting letters by J. T. Smith of the Museum, Sievier, Shce, R.A., Sayers, Smirke, Prince Starhemberg, &c.                                                                                                                                                                             | 28 |                  |
| " | 2  | 6 | 1361 A very interesting letter of Thornbull the American artist, and various signatures of Tresham, Turner, Varley, &c.                                                                                                                                                                         | 11 |                  |
| " | 3  | 6 | 1362 A curious bill of W. Woolletts; signatures by Wilkie, Westmacott; etching of Benjamin West, &c.                                                                                                                                                                                            | 20 |                  |
| " | 8  | " | 1363 A very curious and interesting collection of letters and papers relating to Gillray's dispute with the authors of the "Ant-gallicans;" autograph letters of Mr. Frere, Mr. Gifford, Mr. Sneyd, &c.; letters to Gillray from Wright the publisher; Gillray's answer, &c.                    |    | <i>Colnaghi.</i> |
| 2 | 12 | 6 | 1364 A very large parcel of letters from correspondents of Gillray, giving hints for caricatures, and various papers principally relating to Gillray's works—a most curious collection                                                                                                          |    |                  |
| " | ✓  | " | 1365 A lot of cuttings from newspapers relating to the Royal Academy; and various other interesting papers; coronation ticket; ticket for Warren Hastings's trial, &c. &c.                                                                                                                      | 3  | <i>Same.</i>     |
| 2 | "  | " | 1366 A transfer of South Sea Stock, by the Prince of Wales, afterwards George II., signed George P.; articles of agreement between Sir Richard Steele, Colley Cibber, Barton, Booth, and Robert Wilkes, with their signatures; letters of George Steens, Ireland; and autographs of Vertue, &c. | 22 |                  |

## PRINTED WORKS RELATING TO W. HOGARTH.

|   |   |   |                                                                                                                              |  |  |
|---|---|---|------------------------------------------------------------------------------------------------------------------------------|--|--|
| " | 8 | " | 1367 Nichol's and Stevens's Biographical Anecdotes of W. Hogarth, with many additional notes, index, &c., calf. London, 1785 |  |  |
|---|---|---|------------------------------------------------------------------------------------------------------------------------------|--|--|

1817<sup>+</sup> *Stanhurst's Sale.*

*Bye.*

- R. Bohn* 1368 Nichol's and Stevens's Genuine Works of William Hogarth, 3 vols., bound in russia, uncut, with many marginal notes, by the late proprietor: the plates are bound up separately, forming a fourth volume. London, 1808-10-17 " 8 "
- Sohnaghe* 1369 Anecdotes of Mr. Hogarth—a very curious and unique pamphlet. The following memorandum is written by Isaac Reed on the fly leaf:—"This imperfect pamphlet is curious, as being the first Essay towards the life of Hogarth; about half a dozen were printed, and all destroyed except this copy. Whoever will take the pains of comparing this with the published one, will observe some very material alterations, see particularly page 22, where the severe reflections on Mr. Walpole are almost wholly omitted. This part of the pamphlet was written by Mr. Stevens, much of the remainder by myself, some by Mr. Nichols, and many corrections by other hands."
- The following memorandum is written by the late Mr. George Baker:—"For this curious fragment I paid at the sale of Isaac Reed's books, £2. 18s.—G. B."
- Without date; bound in russia
- 1370 Lettres de M. Rouquet a un de ses amis pour lui expliquer les estampes de Hogarth. Londres, 1746 " 1 "
- 1371 Marriage a-la-Mode, being an explanation in verse of the six prints lately published. London, 1746
- 1372 The Rake's Progress, in verse, being a key to the eight proofs lately published. London, 1731; Descriptive Catalogue of Hogarth's Works. London, 1801. The above plate half bound in 1 vol.
- Boones* 1373 Beaver's Roman Military Punishments, plates by Hogarth, engraved in the style of Callot, large paper copy, bound in morocco—very rare. London, 1725. N.B.—This very curious and valuable volume was given by the author, Mr. W. West, at whose sale it was sold to Dr. Lort; at Dr. Lort's sale to Mr. Stephens, at whose sale it was bought by Mr. Baker, for £13. 7s.: Mr. Standly gave £21 for it " 16-6 "
- Bo.* 1374 Hogarth's Family Bible, printed by Bill about 1615: this Bible, though imperfect, is particularly interesting, because inscribed on the blank leaves beginning the Old and New Testament, are the births and deaths of the family, commencing with the " 2 2 "

- family of the Gibbons, one of whom married Richard Hogarth, in 1690: it notices Hogarth's marriage (in his own hand) to Jane Thornhill, the daughter of Sir James, in 1728: and it contains other family notices. N.B.—Hogarth's card is pasted on the cover at the beginning of the volume
- 6 1374 Hogarth's Analysis of Beauty, with the two plates—fine old impression, old calf. London, 1752
- 2 1375 Another copy, in boards, with notes in manuscript, copied from the originals of Hogarth, by S. Ireland. London, 1752
- 1 1376 L'Analesi della Bellezza, with the two plates, half-bound—scarce. Livorno, 1761
- 1 1377 The Analysis of Beauty, translated into German by order of Frederick the Great, by Mylius, bound in old red morocco. London, 1754
- 6 1378 Analyse de la Beauté, traduite de l'Anglais par Jansen, 2 tome. Paris, 1805
- 2 1379 Analysis of Beauty, by Hogarth; and Rules for drawing Caricatures, with an Essay on Comic Poetry, by Francis Grose. London—no date
- 19 1380 Anecdotes of Hogarth, written by himself, and edited by J. B. Nichol. London, 1833
- 18 1381 Ireland's Graphic Illustrations to Hogarth, vols. 1 and 2. London, 1794-99
- 8 1382 Hogarth moralized, by the Rev. Mr. Trusler—a new edition, in boards. London, 1831
- 18 1383 The Works of Mr. Hogarth moralized, by the Rev. Mr. Trusler: very fine impression of the plates, with a duplicate title—a fine clean copy, bound in old red morocco. London—no date
- 2 6 1384 Another copy, equally fine, bound in red velvet, lined with green silk. London—no date
- 1 1385 A Poetical Description of Mr. Hogarth's Election Prints, in four cantos. London, 1759
- 1386 The Country Election; a farce founded on Hogarth's Election Prints, supposed to have been written by Dr. Trusler. London, 1768
- 1387 The Farmer's Return from London; the second edition, with the engraving by Basire. London, 1762
- 1388 The same, but first edition. London, 1762

*Caricatures**Seaver**by**Seaver**do.**Seaver*

|                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |    |    |    |
|----------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|
| <i>Rare.</i>         | 1389 A True Copy of the Paper delivered the Night before her Execution, by Sarah Malcolm, to the Rev. Mr. Piddington. London, 1732                                                                                                                                                                                                                                                                                                                                     | .. | 1  | .. |
|                      | 1390 The Effects of Industry and Idleness illustrated; being an explanation of the morals of twelve celebrated prints lately designed by the ingenious Mr. Hogarth, half calf. London, 1748                                                                                                                                                                                                                                                                            | .. | .. | 6  |
|                      | 1391 A Dissertation on Mr. Hogarth's Six Prints lately published, viz., Gin Lane, Beer Street, and the Four Stages of Cruelty; with a proof of the portrait of Mr. Hogarth sketching. London, 1751                                                                                                                                                                                                                                                                     | .. | 1  | .. |
| <i>Biographical.</i> | 1392 Biographical Anecdotes of William Hogarth, and a Catalogue of his Works chronologically arranged by J. N. (John Nichol). London, 1781                                                                                                                                                                                                                                                                                                                             | .. | 10 | .. |
| <i>White</i>         | 1393 Catalogue of Mr. Hogarth's Pictures and Prints—very rare. London, 1790                                                                                                                                                                                                                                                                                                                                                                                            | .. | 11 | .. |
|                      | 1394 A volume containing the following—The Author's Farce, or Pleasures of the Town. London, 1730; Two Epistles to Mr. Pope. London, 1730; the Fall of Mortimer, a historical play. London, 1731; Tom Thumb the Great, with Hogarth's frontispiece. London, 1731; Harlequin Horace, with curious frontispiece. London, 1731; the Harlot's Progress, or the Humours of Drury Lane, in six cantos, with curious copies of Hogarth's Plates, fourth edition. London, 1732 |    |    |    |
|                      | 1395 Terræ-Filius, or the Secret History of the University of Oxford, by Nicholas Amherst, with frontispiece by Hogarth, 2 vols. London, 1726                                                                                                                                                                                                                                                                                                                          |    |    |    |
|                      | 1396 Anecdotes of Mr. Hogarth, and Explanatory Descriptions of the Plates of Hogarth restored. London, 1803                                                                                                                                                                                                                                                                                                                                                            | .. | 2  | .. |
|                      | 1397 Dr. King's Account of the Heathen Gods, with Hogarth's plates. London, 1731                                                                                                                                                                                                                                                                                                                                                                                       | .. | 2  | .. |
|                      | 1398 G. E. Licklenbergh's Description of Hogarth's Works, with plates by Rippenhausen, in German, 10 vols. half-bound calf in nine, and 1 vol. of a French translation, with a folio volume of plates. Gottingen, 1794                                                                                                                                                                                                                                                 | .. | 5  | .. |
|                      | 1399 The Foundling Chapel Brawl; a non-heroic ballad, with plates, by J. Sayer. London, 1805                                                                                                                                                                                                                                                                                                                                                                           |    |    |    |
|                      | 1400 An Explanation of several of Mr. Hogarth's Prints. London, 1785                                                                                                                                                                                                                                                                                                                                                                                                   |    |    |    |

|                                                                                                                                                                 |    |    |                                                                                                                                                                                                                                                                                                                                                                    |                                         |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------|
| 2                                                                                                                                                               | 10 | .. | 1401 The Works of William Hogarth, with a Comment on their Moral Tendency, by the Rev. John Trusler; to which are added Anecdotes of the Author—a New Edition, in 2 vols. 4to. London, 1833                                                                                                                                                                        | <i>Biographical.</i>                    |
| ..                                                                                                                                                              | 2  | 6  | 1402 Graphic Illustrations of Hogarth, from Pictures, Drawings, and Scarce Prints in the possession of Samuel Ireland, bound in calf. London, 1794                                                                                                                                                                                                                 |                                         |
| ..                                                                                                                                                              | 5  | .. | 1403 Nichol's Biographical Anecdotes of Hogarth, the third edition, enlarged and corrected, bound in russia. London, 1784                                                                                                                                                                                                                                          | <i>Traces.</i>                          |
| ..                                                                                                                                                              | 1  | 6  | 1404 Nichol's Biographical Anecdotes of Hogarth, the first edition, with manuscript notes. London, 1781; and in the same volume is the account of his Tour                                                                                                                                                                                                         |                                         |
| ..                                                                                                                                                              | 9  | .. | 1405 Nichol's Biographical Anecdotes of Hogarth, the third edition, bound together with two copies of the first edition, one of which appears to have been the corrected proof copy. This book belonged to Ireland, afterwards to Mr. Baker, and was one of the few articles saved out of the fire in Red Lion Passage.— <i>Vide</i> Nichol's Note. London, 1781-4 | <i>N. Nichol.</i>                       |
| ..                                                                                                                                                              | 1  | .. | 1406 Nichol's Biographical Anecdotes of Hogarth, second edition, boards. London, 1782                                                                                                                                                                                                                                                                              |                                         |
| ..                                                                                                                                                              | 11 | .. | 1407 The Works of William Hogarth, by Thomas Clerk, numerous plates, boards, 2 vols. London, 1810                                                                                                                                                                                                                                                                  |                                         |
| ..                                                                                                                                                              | 18 | .. | 1408 Hogarth Illustrated, by John Ireland, second edition, 3 vols., preface. London, 1791-97                                                                                                                                                                                                                                                                       | <i>Traces.</i>                          |
| 1                                                                                                                                                               | 8  | .. | 1409 Hogarth Illustrated, by John Ireland, vol. 1, first edition, with many additional Proofs, Letters by Ireland, Notes by Baker, &c. London, 1791; the 2nd vol., a later edition, 1799; the 3rd vol., a later edition, 1799, in boards                                                                                                                           |                                         |
| 10                                                                                                                                                              | 0  | 6  | 1410 The Genuine Works of William Hogarth, with Biographical Anecdotes by John Nichol and George Stevens, in 2 vols., 4to. russia. London, 1808                                                                                                                                                                                                                    | <i>N. Nichol</i><br><i>Biographical</i> |
| N.B.— <i>These two volumes are bound up in four, illustrated with proofs and etchings of the plates, autograph letters, index written by Mr. Baker, &amp;c.</i> |    |    |                                                                                                                                                                                                                                                                                                                                                                    |                                         |
| 1                                                                                                                                                               | 13 | .. | 1411 Graphic Illustrations of Hogarth, vols. 1 and 2, in boards, with many additional plates, 1794 and 1799                                                                                                                                                                                                                                                        | <i>Traces</i>                           |
| ..                                                                                                                                                              | 15 | .. | 1412 Another copy                                                                                                                                                                                                                                                                                                                                                  | <i>N. Nichol</i>                        |

1413 Ceremonial of the Reception of George I. on his Arrival in England; Catalogue of Hogarth's Works; Catalogue of Prints left by Mrs. Hogarth; the Act for the Encouragement of Engraving; Royal Charter of the Society of Artists; Catalogue of Engravings after Sir Joshua Reynolds, with a proof of his card engraved by Bartolozzi; Sir Joshua Reynolds' Discourses, delivered December 10th, 1781—a presentation copy to Caleb Whiteford

FINIS.